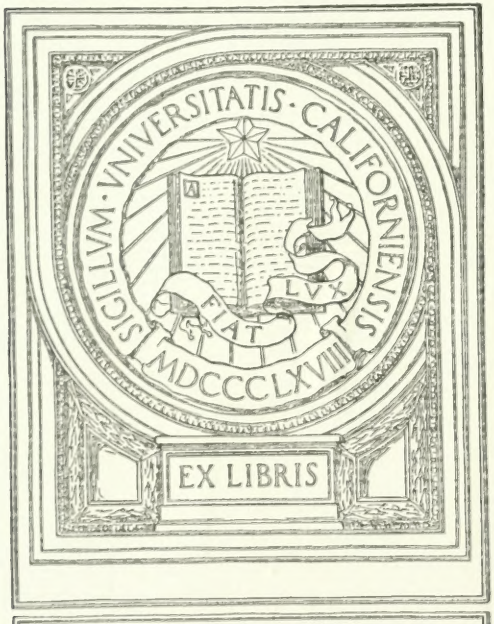
UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



PART I

Art Objects
Relics
Bric-a-Brac
Furniture
Oil Paintings
Engravings

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

# AUGUSTIN DALY COLLECTION

## PART I

# AUGUSTIN DALY COLLECTION

## BRIC-A-BRAC, ARMS AND ARMOR RELICS, ANTIQUE FURNITURE PAINTINGS, WATER COLORS FRAMED ENGRAVINGS, AND OTHER OBJECTS

SALE AT THE

AMERICAN ART GALLERIES

ON THE AFTERNOONS OF MONDAY, TUESDAY AND WEDNESDAY, MARCH 19th, 20th and 21st

AT 2.30 O'CLOCK

AND ON MONDAY EVENING, MARCH 19th

AT 8 O'CLOCK

PART I.
Art Objects
Relics
Bric-a-Brac
Furniture
Oil Paintings
Water Colors
and Framed
Engravings

# CATALOGUE

OF THE

# VALUABLE LITERARY AND ART PROPERTY

GATHERED BY THE LATE

## AUGUSTIN DALY

TO BE DISPOSED OF AT ABSOLUTE PUBLIC SALE
BY ORDER OF THE EXECUTORS

ON MONDAY, MARCH 19TH, AND FOLLOWING DAYS
AT 2.30 AND 8 O'CLOCK, P.M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

Where the entire Collection will be on View Day and Evening from Wednesday, March 14th, until date of Sale inclusive (Sunday excepted)

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1900

# CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and, therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *The undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
*Auctioneer.*

# ORDER OF SALE

## MONDAY AFTERNOON, MARCH 19TH, AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

BRIC-A-BRAC, BRONZES, RELICS AND OTHER OBJECTS

CATALOGUE Nos. 1 TO 259 INCLUSIVE

## MONDAY EVENING, MARCH 19TH, AT 8 O'CLOCK

OIL PAINTINGS, WATER COLORS, DRAWINGS AND FRAMED ENGRAVINGS

CATALOGUE Nos. 698 to 862 INCLUSIVE

## TUESDAY AFTERNOON, MARCH 20TH, AT 2.30 O'CLOCK

ARMS AND ARMOR, MUSICAL INSTRUMENTS, FURNITURE AND MISCELLANEOUS OBJECTS

CATALOGUE Nos. 260 TO 484 INCLUSIVE

## WEDNESDAY AFTERNOON, MARCH 21ST, 2.30 O'CLOCK

ANTIQUE AND MODERN FURNITURE, DRAPERIES RUGS AND CARPETS

CATALOGUE Nos. 485 TO 697 INCLUSIVE

# AUGUSTIN DALY

Was born in Plymouth, N. C., July 20, 1838, the eldest son of Denis Daly and Elizabeth Therese Duffey. His father, when a young man, received an appointment as purser's clerk in the British navy, but resigned and came to America, where he built and sailed his own vessels, ultimately settling in Plymouth, establishing himself in the lumber trade. He died in 1841, leaving two children, Augustin and Joseph F. Daly. He had married, in 1834, the daughter of Lieut. John Duffey, of Montego Bay, Jamaica, W. I., who, at this date (1900), still survives.

After a brief residence in Plymouth, N. C., and Norfolk, Va., Augustin Daly, then a boy eleven years of age, removed with his mother and brother to the city of New York, where he always afterward resided. A common school education fitted him for the business career for which he was originally destined, and in which he was most actively engaged until his twenty-first year, when he commenced the literary pursuits which were to bring him fame and fortune.

Having been, from his earliest years, fond of the drama, he began while yet a boy to essay dramatic writing. The first play he ever saw was "Rookwood," played at the old theatre in Norfolk, Va., by James E. Murdoch and Mrs. Russell, afterward Mrs. John Hoey, and a travelling company. This was in 1848, and the youthful devotee of the drama immediately began private theatricals with his infantile companions in the barn on the maternal premises. These amusements were continued in New York, where he joined two amateur companies, whose members amused themselves, after business hours, in presenting the masterpieces of Shakespeare, Bulwer, and Knowles to their admiring friends.

Several original plays, never destined to see the light, were offered by the young writer to various managers while he was a writer for the press, until, in December, 1862, his play of "Leah the Forsaken," an adaptation from the "Deborah" of Rosenthal of Vienna, was accepted by the late H. L. Bateman for his daughter Kate, and was produced first in Boston and, subsequently, March, 1863, at Niblo's Garden in New York, with J. W. Wallack, Jr., Edwin Adams, Mrs. Chanfrau, E. Lamb, and other well-known actors in the cast. From this time until August, 1869, Mr. Daly continuously produced plays, original and adapted, in the New York theatres: "Taming a Butterfly" at Mrs.

Wood's Olympic; "Judith" and others for Avonia Jones at the Winter Garden; "Griffith Gaunt," "Under the Gaslight," "Norwood," and "Pickwick" at the New York, and "Flash of Lightning" at the Broadway, formerly Wallack's, at Broome Street. In the production of these plays, which required the greatest skill in stage management, Mr. Daly, without any training or experience whatever in that line, developed immense aptitude and inexhaustible resources as stage director, and every qualification for the managerial career upon which he soon entered, besides, in undertaking the management of a Southern tour for Miss Avonia Jones, acquiring the experience necessary to handle a company.

In June, 1869, Mr. Daly took from James Fisk, Jr., a lease for two years, at $25,000 per year, of the small but beautiful Fifth Avenue Theatre, on the site of the present Madison Square Theatre in Twenty-fourth Street, and here he introduced that brilliant list of favorite performers with whom he revolutionized dramatic art in America. Clara Morris, Fanny Davenport, Agnes Ethel, Kate Claxton, Sara Jewett, Mrs. G. H. Gilbert, Mrs. Scott-Siddons, James Lewis, Louis James, George Clarke, D. H. Harkins, are some of the prominent names found in his play-bills from August 16, 1869, when the theatre opened, to January 1, 1873, when it was destroyed by fire.

After that calamity, his marvellous work of reproducing in three weeks the atmosphere of the brilliant Fifth Avenue in the dingy edifice known as the New York Theatre, 728 Broadway, was the town talk. Here the enterprising manager remained until December 3, 1873, when he opened his new Fifth Avenue Theatre in Twenty-eighth Street. His next and final move was to the present Daly's Theatre in Broadway, near Thirtieth Street, which he opened in 1879, and where he produced the series of fine old and new comedies which were the delight of a generation of playgoers as interpreted by the brilliant Ada Rehan and the polished John Drew, the favorite James Lewis, and the ever young Mrs. Gilbert, and where a host of well-known players made their début.

From Daly's Theatre in New York the manager took his company to play an engagement in England in 1884—the first attempt on so large a scale to present American histrionic talent to our transatlantic friends. This experiment was so successful that it was repeated in 1886 and annually thereafter, culminating in the building of Daly's Theatre in London in 1893. The company made visits to Paris and Berlin, and the fame of Mr. Daly and of his company and plays was established in two continents.

From this brief account it may be justly inferred that Mr. Daly's life was one of unceasing activity. He was, indeed, one of the most industrious of mortals. It was his habit to rise early, although the last person to leave his theatre at night. He personally inspected every foot of his premises at stated periods, and was present at every performance, day or night. He superintended every detail of every production as to rehearsals, music, scenery, and costumes. He had no heads of departments—all were assistants. Besides thus accomplishing

perfectly the work of half a dozen men, he put forth scores of plays, a vast number of manuscripts in his own hand being preserved. His busy and eventful life was brought to a sudden close on June 7, 1899, during a brief visit to Paris. He left New York on May 13th for a trip abroad—not for health, but for the mixed purpose of vacation and business, as was his wont. Although he had been ailing for a few days before his departure, it was thought to be a malarial attack. A severe cold and fever developed on the voyage over, and although he seemed to rally for a time afterward, heart failure ensued and he expired peacefully, his last words being, "If I fall asleep do not wake me." The grief of the whole profession and the regret of the whole community were the tribute to the unselfish devotion and high and unfaltering purpose he brought to his art.

The personal enjoyment of Mr. Daly was the collection of rare books, prints, autographs, and manuscripts. His well-known taste and liberality in furnishing his stage with veritable treasures in draperies, carpets, bric-à-brac, and furniture might well lead one to suppose that he would surround himself at home with even more choice collections. It was well known that he possessed a library of the first importance, gathered with the greatest discrimination and an utter disregard of cost, as a few instances will suffice to show :

First Editions. Shakespeare's Comedies, 1623 (and the second, third, and fourth folios) ; Spenser's Faërie Queene, 1590–6 ; Milton's Paradise Lost ; Burton's Anatomy of Melancholy, 1621 ; the works of W. H. Ainsworth, Sir Edwin Arnold, Alfred Austin, Charles Lever, Tennyson, Longfellow, etc.; and the unsurpassable collections of Charles Dickens, William Makepeace Thackeray, and Sir Walter Scott.

The Unique Illustrated Books, led by the finest known copy of Ireland's New York Stage, in 51 folio volumes, with 8,000 illustrations, include a Douai Bible, in 42 volumes, with over 8,000 inserted plates and drawings ; Lives of Edmund Kean, John Philip Kemble, Richard Brinsley Sheridan, Lord Byron, Charles Dickens, Dora Jordan, James Sheridan Knowles, the Booth, Wallack, and Colman families, Colley Cibber, David Garrick, Samuel Johnson, Charles Mathews, Ada Rehan, Edwin Forrest, etc., extravagantly illustrated, and copies of Geneste's History of the English Stage, Matthews and Hutton's Actors and Actresses, and Doran's History of the Stage and Galt's Lives of the Players, full of portrait treasures. The more strictly American portion of this group is led by Sanderson's Signers, a copy which, for many reasons, is now historic, even though the famous Lynch letter is now reunited to its earlier companions.

In original manuscripts and autograph letters the richest side of this collection is much in evidence ; yet so much is known of the matchless group of Lamb, Dickens, and Thackeray correspondence that the story will not need telling at this place. Sheridan's MS. of the School for Scandal, the eight Scott manuscripts, and valuable examples from the pen of Hazlitt, Goldsmith, Samuel Johnson, etc., will be more of a surprise to the readers of the book catalogue,

and the wealth of material in the famous collection of autographs, etc., gathered by William Upcott, with additions by Mr. Daly, would lend distinction to any library.

Any further details should be sought not only by the printed descriptions, but by a critical examination of the greatest collection of book treasures ever offered at auction in the United States; yet this sketch must not be closed without a special reference to the illustrated Nell Gwyn (and the original Title-deeds to her Pall Mall house), as well as the lavish decoration bestowed on several copies of Mr. Daly's tribute to the memory of Margaret Woffington. Famous mezzotints, spirited drawings, rare play-bills, and the scarcest portraits known to the collector have come and gone in the public marts for some years and left little trace of their new abiding places. The amateur who examines the illustrated books here exploited will no longer wonder where these rarities are to be found. As they have crossed the Atlantic, it is to be hoped they will remain here. What one American has accomplished, others can retain, if they will.

## SPECIAL NOTICE.

THIS being an Executor's sale to close the estate, a cash deposit will be required from every purchaser without exception.

Intending purchasers wishing to avoid the trouble and confusion of making a deposit during the sale, can make arrangements previous to day of sale, with the undersigned, at their office, 6 East Twenty-third Street.

In compiling this catalogue Mr. J. O. Wright has endeavored to make descriptions thoroughly accurate, but we guarantee neither description nor condition, sufficient time being allowed for a careful examination of the books and other objects to be sold.

AMERICAN ART ASSOCIATION,
*Managers.*

THOMAS E. KIRBY, *Auctioneer*.

# CATALOGUE

## FIRST AFTERNOON'S SALE

*Monday, March 19th*

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

## BRIC-A-BRAC

1 **Banko Teapot.**
Incised and relief ornamentation.

2 **Delft Incense-Jar.**
Blue decoration.

3 **Statuette.**
Seated figure of Japanese. Glazed and decorated.

4 **Miniature Bust.**
Shakespeare. "Copied from the monument erected by Shakespeare's family in the church at Stratford-on-Avon. Published by William Pearce, Stratford-on-Avon."

5 **Saké-Kettle and Lotus Stand.**
Carved bamboo. 2 pieces.

6 **Japanese Repoussé Tray.**

7 **Plated Cigar-Holder and Ash-Receiver.**

8 **Set of Five Antique Chinese Trays.**
Brown lacquer. Legendary subject encrusted in mother-of-pearl

9 **Two Japanese Bamboo Paper-Cutters.**
Carved ornamentation.

10 **Two Japanese Trays.**
Carved and inlaid with ivory

11 **Bronze Saké-Kettle.**
Silver lined.

12 **Old Indian Silver Incense-Box.**
Heart-shaped, pierced design. Fourteenth century.

13 **Old Japanese Iron Jewelry-Box.**
Relief ornamentation of peony and birds, in gold, Shakudo, and other metals. Silver, gilt lined.

14 **Antique Bronze Roman Lamp.**

15 **Antique Silver Punch-Ladle.**
Early English. Ebony handle.

16 **Antique Snuff-Box.**
Carved ivory.

17 **Antique Snuff-Box.**
Tortoise shell. Carved and inlaid with silver.

18 **Antique Snuff-Box.**
Tortoise shell, encrusted with silver.

19 **Antique Ring-Box.**
Dome-shaped. Wrought in silver.

20 **Brass Mounted Paper-Cutter and Scissors.**
In wrought brass case.

21 **Brass Bell.**
Reproduction of old Florentine bell. Ivory handle.

22 **Ancient Papier-Maché Tray.**
Hand-painted decoration.

23 **Pair Hand Screens.**
Carved wood. Decorated panels, by G. Burtons.

24 **Ceremonial Baton.**
Used by Special Reception Committeemen of the Guild Hall of Stratford, on the occasion of the Shakespeare Jubilee.

25 **Antique Official Baton.**
Engraved coat-of-arms, St. George and the Dragon, and date 1760.

26 **Goblet.**
Made from the wood of Shakespeare's house (gathered during alteration). Presented by Richard Savage to Augustin Daly, 1888.

27 **Covered Box.**
Made from the wood of Shakespeare's Mulberry Tree. Presented by Richard Savage to Augustin Daly, 1888.

28 **Antique Silver Oblong Box.**
Repoussé ornamentation, "The Village Dance." Presented to Augustin Daly by Mr. John Drew.

29 **Old Corean Pottery Bowl.**
With syphon attachment. Gray glaze, incised ornamentation.

30 **Pair Cylindrical Vases.**
Carved bamboo, pierced design.

31 **Pair Cylindrical Vases.**
Tortoise shell and lacquer.

32 **Olive Wood Cigarette-Box.**

33 **Japanese Lacquer Perfume-Box.**

34 **Lacquered Snuff-Box.**
Encrusted with mother-of-pearl.

35 **Carved Soochow Lacquer Perfume-Box.**

36 **Two Delft Candlesticks.**
One, griffin design.

37 **Delft Plaque.**
Fishing scene in blue.

38 **Delft Tray.**
Decorated in blue. Holland scenes.

39 **Onyx Chalice.**

40 **Pair Bronze Stork Candlesticks.**

41 **Japanese Pottery Statuette.**
"The Frightened Servant."

42 **Pair Kyoto Faïence Tall Candlesticks.**
Dragon in relief, and decorated.

43 **Pair Bronze Groups.**
"The Jugglers."

44 **Pair Delft Candlesticks.**
Decorated in blue.

45 **Ancient Carved Wood Statuette.**
Priest. Gold enamel decoration.

46 **Delft Octagonal Jar.**
Decoration of figures and flowers in blue.

47 **Pair Satsuma Faïence Tall Candlesticks.**
Incised and gilt decoration.

48 **Italian Faïence Plate.**
Decoration of birds and flowers.

49 **Crown Derby Statuette.**
Mary Anderson.

50 **Pair Royal Dresden Statuettes.**
Morning and Night. Richly decorated.

51 **Beer Set.**
German Faïence.

52 **Pair Japanese Faïence Vases.**
Apple-green crackle glaze.

53 **Italian Faïence Globular Vase.**
Decoration of warrior heads and bold floral designs in rich colors.

54 **Antique Italian Majolica Globular Vase.**
Decoration of heads and floral designs in bright enamels.

55 **Decorated Faïence Group.**
The Young Fishermen.

56 **Italian Faïence Centre Piece.**
Rich decoration of birds and flowers in natural colors.

57 **Decorated Faïence Flower-Holder.**
Young Bacchus.

58 **Repoussé Copper Kettle and Stand.**

59 **Japanese Bronze Mask.**
Silver, bronze, and gilt.

60 **Antique Inlaid Woodwork Basket.**
Metal handle.

61 **Ancient Japanese Carved Wood Buddha.**
Gilded.

62 **Antique Repoussé Copper Tankard.**
Tall form.

63 **Antique Bootleg Tankard.**
Dated 1646. Metal mountings.

64 **Plated Tankard.**
To commemorate "the first performance of the Taming of the Shrew in America, at Daly's Theatre, January 18, 1887."

65 **Ancient Venetian Ecclesiastic Coffer.**
Carved and decorated.

66 **Louis XV. Ormolu Double Candlestick.**
With embroidered sliding screen.

67 **Plaster Mask.**
Washington. Mounted on oak panel.

68 **Plaster Mask.**
Ludwig von Beethoven.

69 **Plaster Mask.**
Shakespeare. From the Stratford bust.

70 **Plaster Mask.**
Goethe.

71 **Plaster Mask.**
Frederick Schiller.

72 **Plaster Mask.**
David Garrick.

73 **Plaster Mask.**
Richard Brinsley Sheridan.

74 **Plaster Mask.**
Maria F. Malibran.

75 **Plaster Mask.**
Ludwig von Beethoven.

76 **Pair Plaster Figures.**
Burton as "Captain Cuttle" and "Aminadab Sleek." By C. Muller, New York.

77 **Plaster Bas-relief.**
A wood nymph. From "A Midsummer Night's Dream."

78 **Pair Bohemian Covered Vases.**
Chalice-shaped. Cut and gold enamelled ornamentation.

79 **Pair Richly Cut Glass Claret-Jugs.**
Heavy texture.

80 **Pair Antique Cut Glass Decanters.**
Heavy texture. Quarts.

81 **Venetian Glass Flagon.**
Ruby and turquoise.

82 **Pair Ruby and White Glass Candelabras.**
Five lights each.

83 Venetian Ruby and White Glass Wine-Bottle.

84 Three Venetian Glass Flagons.
Various colors.

85 Bohemian Glass Flagon.
Enamelled decoration of equestrian figure and coat of arms.

86 Two Venetian Glass Wine-Bottles.
Engraved.

87 Venetian Glass Wine-Bottle.
Barrel design.

88 Bohemian Green Glass Tankard.
Enamelled coat of arms.

89 Bohemian Green Glass Vase.
Enamelled coat of arms.

90 Bohemian Green Glass Large Tumbler.
Enamelled coat of arms and inscriptions.

91 Bohemian Wine Glass.
Enamelled coat of arms.

92 Bohemian Wine Glass.
Enamelled ornamentation.

93 Venetian Glass Ornament.
Dragon holding ruby vase.

94 Six Venetian Wine Glasses.
Various patterns.

95 Six Combination Wine Glasses.
Cut, and gold enamelled.

96 Pair Carved Wood and Gilt Sconces.
Female figures.

97 Old Staffordshire Blue Plate.
The old Park Theatre. Plush frame.

98 Oak Cigar-Chest.
Metal lined.

99 Pair Bronze Bas-reliefs.
Mythological subjects. Carved wood frame.

100 Pair Bronze Medallion Heads.
Corneille and Molière. Plush frames.

101 Pair French Porcelain Vases.
Decoration of girl with parrot, flowers, and other designs.

102 **Limoge Faïence Vase.**
Bottle-shaped. Floral decoration modelled in relief.

103 **Bottle Vase.**
Chinese porcelain. Flowers, birds, and butterflies in natural colors.

104 **Large Ivory Tankard.**
Artistically carved, in bold relief, dolphins, Tritons, sea-nymphs, and Cupids. Elaborate repoussé silver mountings.

105 **Ruby Glass Syphon.**
Metal mountings and marble base.

106 **Pair Old Sheffield Silver-Plated Candelabras.**
Five lights each.

107 **Onyx Mantel Clock.**
With gilt-bronze bas-reliefs of classical figures. Surmounted by a bronze and gilt figure, The Bather.

108 **Bronze and Red Marble Inkstand.**
With green bronze Etruscan vase.

109 **Fine Bronze Group.**
Diana. By Clesinger. Rome, 1860.

110 **Bronze and Gilt Bust.**
Egyptian priest.

111 **Spelter Bronze Figure.**
Hamlet.

112 **Pair Spelter Bronze Busts on Columns.**
Black marble bases.

113 **Large Bronze Figure.**
Mercury. Golden brown patina, black marble base.

114 **Large Bronze Group.**
Maternal Love. Golden brown patina, red marble base.

115 **Elaborate Bronze Bust.**
Empress of Austria. By Lebossé. Onyx base.

116 **Elaborate Bronze Group.**
Equestrian figure of Arab. By Edouard Letourneau. Enamelled.

117 **Heroic Bronze Bust.**
Hermes.

118 **Pair Decorated French Porcelains and Gilt Bronze Candelabras.**
Six lights each.

119 **Two Japanese Lacquered Panels.**
Carved wood frames.

120 **Large Kyoto Faïence Cylindrical Vase.**
Figures of Japanese warriors, and landscape, in brilliant colors and gold.

121 **Plaster Head of Sphinx.**
Bronze patina.

122 **Wrought Brass Sconce.**
Openwork design.

123 **Two Japanese Carved Wood Figures.**
The long-legged and long-armed men.

124 **Two Illuminated Glass Panels.**
German female heads.

125 **Two Stained Glass Panels.**
Centre medallions taken from the Shakespeare Church, Stratford-upon-Avon. Presented to Mr. Daly by the Rev. B. F. DaCosta.

126 **Eleven Ruby Rhine Wine Glasses.**

127 **Ten Amber Rhine Wine Glasses.**

128 **Ten Tumblers.**
Floral designs embossed in blue enamel.

129 **Nineteen Wine Glasses.**
To match the preceding.

130 **Twelve Bohemian Champagne Glasses.**
Green and gold. Funnel-shaped bowls.

131 **Eleven Tall Champagne Glasses.**
To match the preceding.

132 **Ten Rhine Wine Glasses.**
To match the preceding.

133 **Sixteen Wine Glasses.**
To match the preceding. Two sizes.

134 **Five Champagne Bowls.**
Stem and leaf supports.

135 **Sixteen Venetian Glass Tall Champagnes.**
Twisted stems.

136 **Six Claret Glasses.**
Engraved lilies-of-the-valley.

137 **Five Tall Champagnes.**
Embossed in gold. Two patterns.

138 **Seven Assorted Wine Glasses.**

139 **Twelve Baccarat Liqueur Glasses.**

140 **Twelve Spun Glass Ice-Cream Dishes.**

141 **Twelve Spun Glass Ice-Cream Dishes.**
Deep form.

142 **Venetian Glass Decanter.**
Enamelled floral decoration.

143 **Punch Set.**
Consisting of ruby glass punch-bowl, amber glass tray, and 12 ruby and amber glass punch-mugs, ornamented with enamelled flowers.

144 **Twelve Faïence Leaf-shaped Trays.**

145 **Twelve Porcelain Dessert Plates.**
Decoration of cherubs. Gilt edges.

146 **Twelve Ice-Cream Saucers.**
To match the preceding.

147 **Four Dresden China Plates.**
Decoration of pastoral subjects and sprays of flowers in panels.

148 **Nine Dessert Plates.**
Redon Limoge. Decoration in gold enamel.

149 **Three Fruit Trays.**
Haviland's Limoge. Figure decoration.

150 **Twelve Dinner Plates.**
Stoke-upon-Trent. Sprays of flowers in blue and gold.

151 **Twelve Dessert Plates.**
To match the preceding.

152 **Twelve Dinner Plates.**
Haviland's Limoge. Sprays of flowers and lace pattern. Medallions in gold and green enamel.

153 **Twelve Soup Plates.**
Minton's. Chinese willow pattern in cobalt blue. Basket-pattern borders.

154 **Fruit Basket.**
Fischer and Meigs, Carlsbad. Openwork design. Gilt decoration.

155 **Compote.**
Redon Limoge. Gilt decoration.

156 **Twelve Bouillon Cups and Saucers.**
Cauldon ware. Flowers in cobalt blue and gold.

157 **Five Tea Cups and Saucers.**
To match the preceding.

158 **Seven After-Dinner Coffee Cups and Saucers.**
French porcelain. Blossoms in gold enamel.

159 **Twelve After-Dinner Coffee Cups and Saucers.**
Japanese eggshell porcelain. Floral, landscape, and figure subjects.

160 **Old English Cup and Saucer.**
Floral and other designs in pink, green, and gold.

161 **Cup and Saucer.**
Limoge. Sprays of flowers, ferns, and butterflies in gold enamel.

162 **Twelve Roman Punch Cups.**
Flower and leaf designs.

163 **Three Specimens of Dresden China.**
Small tray and saucers. Figures and flowers in various colors.

164 **Twelve Assorted Plates and Saucers.**

165 **Seven Faïence Ornaments for Table Decoration.**
Flower designs.

166 **Seven Faïence Ornaments for Table Decoration.**
Branches of roses.

167 **Four Small Faïence Ornaments for Table Decoration.**
Branches of blossoms.

168 **Limoge Dinner Ware.**
Gilt decoration. Comprising fifty-seven pieces.

169 **Twelve Sterling Silver Teaspoons.**
Rococo pattern. Mark initial "D."

170 **Twelve Dessert Spoons.**
To match the preceding.

171 **Twelve Soup Spoons.**
To match the preceding.

172 **Twelve Table Forks.**
To match the preceding.

173 **Twelve Dessert Forks.**
To match the preceding.

174 **Twelve Sterling Silver Oyster Forks.**
King's pattern.

175 **Twelve Sterling Silver After-Dinner Coffee Spoons.**
Leaf pattern.

176 **Four Plated Punch Spoons.**

177 **Thirteen Assorted Spoons.**
Marked "Daly."

178 **Five Assorted Forks.**
Marked "Daly."

179 **Eighteen Table Knives.**
Repoussé silver handles.

180 **Eighteen Dessert Knives.**
To match the preceding.

181 **Set Carvers.**
To match the preceding. Five pieces.

182 **Twenty-four Dessert Knives.**
Silver plates, blades, and handles.

183 **Set Carvers, Forks, and Steel.**
Buckhorn handles and silver mountings.

184 **Two Plated Soup Ladles.**

185 **Plated Salad Fork and Spoon.**
Marked "Daly."

187 **Plated Mustard and Horse-Radish Cups.**
With silver spoons.

188 **Ice-Pick and Call Bell.**

189 **Eleven Individual Salt Stands.**
Oyster shells mounted in silver.

190 **Six Liqueur Glasses.**
Repoussé silver mounting. In case.

191 **Twelve Sterling Silver After-Dinner Coffee Spoons.**
Gilt bowl. In case.

192 **Sterling Silver Ice-Cream Knife.**
In case.

193 **Gorham Entrée Dish.**
Oval. Repoussé chased ornamentation.

194 **Gorham Oblong Entrée Dish.**
To match the preceding.

195 **Set of Three Gorham Oblong Trays.**
Rich repoussé chased borders.

196 **Pair Gorham Oval Entrée Dishes.**
Marked "Daly."

197 **Silver-Plated Bottle Holder.**
Marked "A. Daly."

198 **Plated Chafing Dish.**

199 **Plated Ice Bowl.**
Hammered design.

200 **Plated Fruit Bowl.**
Repoussé band. Marked "Daly."

201 **Two Plated Wine Coolers.**
Etched ornamentation.

202 **Porcelain Kettle and Spirit Lamp.**

203 **Empire Teapot, Sugar Bowl, and Cup.**
Figures and interior views in panels.

204 **Empire Cup and Saucer.**
Marine view in panel.

205 **German Stein.**
Figures in medallions.

206 **Japanese Porcelain Miniature Flower Pot and Stand.**
Stork, and bamboo in blue.

207 **Kyoto Teapot.**

208 **Mexican Pottery Jug.**
In shape of dog.

209 **Antique Copper Lustre Teapot.**

210 **Curious Bottle-Shaped Vase.**
Made of numerous fragments of glass and porcelains.

211 **Pair Gilt Bronze and Marble Candlesticks.**
Phœnix design.

212 **Silver Censer.**
Openwork design.

213 **Desk Set.**
Comprising tortoise-shell, silver, and enamel paper knives, clip, and cigar tray.

214 **Pair Gilt Bronze and Red Marble Candelabras.**
Three lights each. Low form.

215 **Bronze.**
Lion and Serpent. Green patina. Signed "Barye."

216 **Bronze.**
Elephant Running. Signed "Barye."

217 **Wooden Card Tray and Pearl Chips.**

218 **Statuette.**
Porcelain. In imitation of carved wood.

219 **Antique Italian Faience Jar.**
Medallion head and floral designs in blue and yellow enamels.

220 **Decorated Faience Punch Bowl.**
Figure of Punch, support.

221 **Pair Elaborate Glass Candelabras.**
Seven lights each, with engraved candle shades.

222 **Cabinet of Conjuring Tricks.**

223 **Thermometer.**
Mounted on halberd.

224 **Thermometer.**
Mounted in pottery frame. Girl and boy with fan.

225 **Pair of Wood Carvings.**

226 **Bronze Bell.**
Japanese.

227 **Pair of Pocket Kodaks.**

228 **Calendar Frame.**
With barometer and clock.

229 **Iron Teapot.**
Japanese.

230 **Electric Lamp.**

231 **Three Bamboo Panels.**

232 **Terrestrial Globe.**

233 **Japanese Masks.**
Four pieces.

234 **Plaster.**
Bas-relief. Shakespearian scenes.

235 **Bust of Molière.**

236 **Bronze Pedestal for the preceding Bust.**

237 **Pair of Dresden China Candelabra.**

238 **Pair of Threefold, Wood, Lattice-work Screens.**

239 **Plaster Bust of Sir Walter Scott.**

240 **Egyptian Hanging Lantern.**

241 **Glass Bottle.**
Painted decoration of figures and fruits.

242 **Lacquered Hat.**

243 **Japanese Wood Carving.**
Figure of dragon.

244 **Italian Brazier.**
Repoussé and pierced decoration of flowers, birds, and animals.

245 **Stag's Head.**

246 **Stag's Head.**

247 **Kylin.**
Japanese porcelain.

248 **Remington Typewriter.**

249 **Mosaic.**
Madonna and child.

250 **Repoussé Copper Plaque.**
Head of Shakespeare, and characters from his various plays.

251 **Pair Brass Candelabra.**
Female figure supporting branches.

252 **Antique French Jewel Box.**
Panels decorated with effigies and coat of arms. A fine specimen of early iron work.

253 **Empire Lamp.**

254 **Brass Lamp.**
Crystal pendants.

255 **Engraved Glass Lamp.**

256 **Student Lamp.**

257 **Terra Cotta Plaque.**
Figure of old woman.

258 **Hanging Bracket and Pocket.**
Carved wood bust.

259 **Pair Lanterns.**
Reticulated bronze.

## SECOND AFTERNOON'S SALE

*Tuesday, March 20th*

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

260 **Sword Cane.**

261 **Cane.**
Carved wood.

262 **Irish Shillelah.**

263 **Pair Canes.**

264 **Pair Canes.**

265 **Three Canes.**

266 **Umbrella Stand.**
Repoussé brass.

267 **Figure of Monkey.**

268 **Miniature.**
Signed "Maria James."

269 **Glass Inkstand.**

270 **Pair of Partition Decanters.**

271 **Pair Decanters.**

272 **Covered Mug.**
Bohemian glass.

273 **Five Wine Glasses.**
Assorted.

274 **Glass Pitcher and Two Glasses.**
Bronze mounts.

275 **Glass Whiskey Jug.**

276 **Cut Glass Covered Dish.**

277 Piece of Coral.

278 Pitcher.
Doulton ware. Blue and white.

279 Vase.
Capo di Monti. Pastoral scenes.

280 Coffee-Pot.
Chinese porcelain. Floral decorations.

281 Teapot.
English porcelain.

282 Pair Egyptian Lamps.

283 Ann Hathaway's Cottage.
Modelled in porcelain.

284 Bronze Statuette.
Water Carrier.

285 Six Nut-Dishes.
French porcelain, floral decoration.

286 Cups, Saucers, and Covered Dish.
Raised floral decoration. Four pieces.

287 Lacquer Stand.

288 Wall Bracket.
Grotesque figure.

289 Wall Bracket.
Figure of monkey.

290 Pompeiian Lamp.
Figure of Mercury.

291 Candlestick.
Low form.

292 Brass Card-Receiver.
Repoussé classic figures.

293 Copper Tankard.

294 Brass Vase.
Indian decoration.

295 Hob, Kettle, and Bracket.

296 Ram's Head Snuff-Box.
Elaborately mounted in sterling silver. Large topaz inserted in lid
Engraved monogram, with ceremonial implements.

297 **Pair of Busts.**
Grotesque heads.

298 **Pair Candelabra.**
Bronze figures supporting six lights.

299 **Bowl.**
Kaga. Decoration, "Wise Men."

300 **Vase.**
Japanese porcelain. Square form. Landscape and figure decorations.

301 **Vase.**
Satsuma. Figure and landscape decorations.

302 **Covered Jar.**
Blue and white Japanese crackle.

303 **Vase.**
Blue and gray mottled splash glaze.

304 **Vase.**
Chinese porcelain. Figures of vases, fruit, and flowers in bold relief on yellow ground.

305 **Vase.**
Blue and white Japanese porcelain. Foliage decoration.

305* **Jewel Casket.**
Panels in enamel on copper.

306 **Miniature.**
Portrait of Ada Rehan. And jewels.

307 **Pair of Bronze Candlesticks.**
Low form.

308 **Mug.**
Gris d'Flanders. Pewter top.

309 **Pair of Mugs.**
Gris d'Flanders.

310 **Mug.**
Stoneware.

311 **Pair of Pitchers.**
Gris d'Flanders.

312 **Pair of Pitchers.**
Gris d'Flanders.

313 **Pitcher.**
Gris d'Flanders.

314 **Vase.**
Square bottle form. Gris d'Flanders.

315 **Pair of Tobies.**

316 **Pitcher.**
Stoneware. Bacchanalian figures in relief.

317 **Covered Mug.**
Green glaze.

318 **Covered Mug.**
Majolica.

319 **Pitcher.**
Ewer shape. Twisted handles.

320 **Pair Vases.**
Pitcher form. Italian majolica.

321 **Mug.**

322 **Vase.**
Italian majolica.

323 **Pitcher.**
Doulton ware.

324 **Pair of Urn-shaped Vases.**
Italian majolica. Decorations of Scriptural scenes.

325 **Covered Pitcher.**
Decorations of figures in relief.

326 **Pair of Vases.**
Figure and landscape decoration.

327 **Vase.**
Italian majolica.

328 **Terra Cotta Statuette.**
Shakespeare.

329 **Clock.**
Gilt-brass case. Kilpatrick, New York.

330 Pair of Thermometers.

331 Butter-Dish and Toast-Rack.
Silver plated.

332 Coaster and Cups.
Silver plated.

333 Nut-Dish.
Silver plated.

334 Three Trays.
Silver plated.

335 Chocolate-Pot and Coffee-Pot.
Silver plated.

336 Ice-Water Pitcher and Tray.
Silver plated.

337 Ice-Water Pitcher, Tray, and Cup.
Silver plated.

338 Hot-Water Kettle.
Silver plated.

339 Pair of Candlesticks.
Silver plated.

340 Ice-Water Pitcher, Tray, and Cup.
Silver plated.

341 Montana Silver Statue.
Gold base. World's Columbian Exposition, 1893.

342 Two Pewter Tankards.

343 Two Pewter Tankards.

344 Two Pewter Tankards.

345 Pair of Brass and Porcelain Pedestals.

346 Russian Enamel Box.

347 Two Repoussé Plaques.
"The Lovers."

348 Two Bronze Candlesticks.
One of Persian design.

349 Pair of Candlesticks.
Persian design. Low form. Bronze.

350 **Pair Antique Iron Lamps.**

351 **Double Goblet.**
Gothic style. Unique.

352 **Six Finger Rings.**
Various.

353 **Antique Silver Watch.**
With fob chain.

354 **Two Revolvers.**

355 **Detective Camera.**

356 **Desk Articles.**
Calender, jade paper-cutter, paper clip, and pad holder.

357 **Antique Crucifix.**
Carved coral, enamelled and gilt bronze.

358 **Sèvres Plate.**
Napoleon III. Letter "N.," with crown.

359 **Bisque Group.**
Cupid and Psyche.

360 **Vase.**
French china. Portrait of Petrarch's Laura.

361 **Pair of Vases.**
Floral decorations in colors.

362 **Tea-Set.**
French porcelain. Comprising tea-pot, pitcher, sugar-bowl, and seven cups and saucers.

363 **Two Cups and Saucers.**
Berlin porcelain. Floral decoration.

364 **Wood Carving.**
Figure of nun.

365 **Salad-Bowl.**
Berlin china. Conventionalized floral decoration.

366 **Vase.**
Dresden china. Richly painted panel. Watteau subject. Rosette, figures of flowers, fruit, insects, cupid, and female.

367 **Pair of Vases.**
Dresden porcelain. Richly painted panels. Watteau subjects. Rosette, figures of fruit, flowers, and cupids.

368 **Cast of the Right Hand of Thackeray.**

"Which ne'er writ a flattery nor signed the page that yet told a lie."

Presented to Augustin Daly by Sir Henry Thompson, for whom it was taken from the body of Thackeray, after death, by Brucciani, with presentation letter, which reads as follows :

(35 Wimpole St. W.), *Sep.* 30, '91.

Dear Mr. Daly :

On the morning on which my poor friend Thackeray (Xmas day, 1863) was found dead in his bed, I was sent for to see him. He had evidently been dead some 4 to 6 hours and I went to Brucciani, a famous artist here at that time, in cast-production from the body, to take one each of his face & of his right hand. By some mischance the former was not agreeable, none of the charm of expression so attractive during life, & it was rejected. But the hand is a portrait & recalls to me very strongly the character of the original.

Please accept it, in the little case, as a mark of my great respect for one who so highly appreciates the master & his writings, & who possesses those invaluable autographs . . .

Yours very sincerely
(Sir) Henry Thompson.

368* **Portrait of Thackeray by Himself.**

With a letter, hitherto unpublished, addressed to Lady Molesworth. The portrait was sold with the Molesworth collection without the discovery of the letter, which was concealed at the back of the picture.

369 **Miniature Portrait of Edmund Kean in the Character of Hamlet.**

With autograph and promissory note inserted on reverse.

370 **Kean Relics.**

Shylock's bond, scales, and knife. Used by Edmund and Charles Kean. Mounted in glass cabinet.

371 **Finely Wrought Silver and Gilt Chess-Board.**

With complete set of chessmen, in cloth case.

372 **Cardinal's Antique Ecclesiastical Service Complete.**

Wrought in silver and copper gilt, with brocade altar cloth, in inlaid wood and plush-lined chest. Formerly the property of Cardinal Mertel, Rome.

373 **Pair Large Vases.**

Sèvres style. Decoration of pastoral subjects and landscapes. Turquoise-blue glaze, with gold enamel ornamentation. Gilt-bronze mountings.

374 **Onyx Pedestal.**

With elaborate gilt-bronze mountings.

375 **Elaborate Covered Urn and Pedestal.**
Sarrequimines. Rich king's blue and splash glaze, with pedestal of griffin design.

376 **Elaborate Vase.**
Kyoto faïence. Decoration of figures of priests, daimio, and historical subject, in various enamels and gold. Handles of cords, and tassel pattern modelled in relief.

377 **Large Faïence Vase.**
King's blue glaze. Rampant lion and various sprays of flowers modelled in relief and gilt.

378 **Elaborate Jardinière.**
Faïence. Figures modelled in relief. Mounted on a carved stand.

## ARMS, ARMOR, AND WEAPONS

379 **Set of Fire-Arms.**
Case containing a derringer, and three revolvers of different styles and various calibres ; French manufacture.

380 **Antique Powder-Horn.**
Albanian. Sixteenth century.

381 **Two Ceremonial Staffs.**

382 **Short Sword.**
Japanese.

383 **Short Sword.**
Japanese. Black lacquer and gold scabbard.

384 **Sword.**
Japanese. Aventurine lacquer scabbard, shark-skin hilt.

385 **Java Kris.**

386 **Cutlass.**
Souvenir of Rice's 1492.

387 **Sword.**
Mounted on frame.

388 **Pair Pistols.**
Barrel, lock, and stock elaborately decorated with gilt bronze.

389 **Pair Foils.**

390 **Dress Sword.**
Used in Twelfth Night.

391 **Pair Dress Swords.**
Used in Twelfth Night.

392 **Sword.**
Used in Peg Woffington.

393 **Sword.**
Used in Peg Woffington.

394 **Dress Sword.**

395 **Dress Sword.**

396 **Dress Sword.**

397 **Trophy of Arms.**
Helmet, cuirasses, gauntlets, and battle-axes.

398 **Suit of Chain and Plate-Armor.**
Helmet, with vizor, cuirasses, gorget, epaulières, rerebrace, vambraces, cubitières, gauntlets, jambs, genouillières, sabotons.

399 **Suit of Plate-Armor.**
Helmet, with vizor, gorget, rerebrace, vambrace, cubitières, gauntlets, cuirasses, fassets, genouillières, greaves, sabotons.

400 **Chain and Plate-Armor.**
Sallet, with plumes, gorget, cuirasses, cuishes, genouillières, jambs, sollerets, and spurs, epaulières, rerebraces, vambraces, cubitières, condières, gauntlets, sword, and shield. Fleur-de-lys in gold.

401 **Armor for Horse and Rider.**
Chamfron, crimier and housings, stirrups, helmet, with plumes, gauntlets, genouillières, jambarts, sollerets.

## MUSICAL INSTRUMENTS

402 **Auto-harp.**

403 **Italian Lyre.**

404 **Æolian Harp.**
Empire design.

405 **Music-Box.**

406 **Zither.**

407 **Spanish Lute.**

408 **Spanish Mandolin.**

409 **Venetian Chittarone.**

410 Venetian Chittarone.

411 Venetian Chittarone.

412 Kinnari Bina.
From Hindustan.

413 Kinnari Bina.
From Hindustan.

414 Kinnari Bina.
From Hindustan.

415 Kinnari Bina.
From Hindustan.

416 Guitar Lyre.
Italian.

417 Japanese Samisen.
With black lacquer case.

418 Organ.
Five octaves, made by Mason and Hamlin.

419 Antique Harpsichord.
Inside of case elaborately decorated with painting of landscape and social scenes.

420 Antique Harpsichord.
Two banks of keys, inside of case elaborately decorated with paintings of flowers, landscape, and social scenes. Made by Pietro Locatelli in Rome, 1660. Restored in Genoa, in 1839, by Vitorio Duclaud.

421 Antique Harpischord.
Made by Johannes Pohlman Leuclen, 1775. Mahogany, and case inlaid.

## FURNITURE

422 Foot-Rest.

423 Marquetry Tray.

424 Pair Wicker Corner Chairs.
Upholstered.

425 Pair Wicker Arm-Chairs.

426 Wicker Corner Chair.

427 Wicker Table.

428 **Carved Mahogany Two-Fold Screen.**
Painted panels.

429 **Pedestal.**
Richly carved wood, gilt.

430 **Couch.**
Carved wood, gilt. Upholstered.

431 **Couch.**
Carved wood, gilt. Upholstered.

432 **Window-Seat.**
Carved wood, gilt.

433 **Window-Seat.**
Painted decoration.

434 **Pair of Chairs.**
Painted decoration.

435 **Arm-Chair.**
To match.

436 **Centre Divan.**
Gilt wood. Embossed satin.

437 **Pair of Arm-Chairs.**
Antique carved oak. Embroidered seat.

438 **Divan.**
Circular form.

439 **Divan.**
Circular form.

440 **Table.**
Geometric inlay of mother-of-pearl and tortoise shell.

451 **Arm-Chair.**
Sheraton design. Claw and ball-foot legs.

452 **Centre Table.**
Chinese. Landscapes and boating scene in ivory inlay. Legs, richly carved design, dragons.

453 **Screen.**
Chinese. Teakwood. Inlaid and reticulated wood.

454 **Arm-Chair.**
High back. Carved wood.

455 **Hanging Rack.**
Carved oak.

456 Arm-Chair.
Carved oak.

457 Arm-Chair.
Upholstered in Spanish leather.

458 Sofa.
Carved wood, gilt. Upholstered in embossed plush.

459 Pair of Mirror Stands.

460 Stool.
Carved wood. Marble top.

461 Chair.
Gilt rosewood. Swan-neck arms, claw feet. Upholstered in appliqué velvet.

462 Secretary Desk.
Carved walnut, with secret drawers.

463 Cabinet.
Japanese panels, inlaid with mother-of-pearl.

464 Table.
Carved wood frame, legs, and stretcher.

465 Library Table.
Elaborately carved legs and stretcher.

466 Three-Fold Screen.
Watteau decoration.

467 Mahogany Shaving Glass.

468 Pair of Side Chairs.
Chippendale design. Brass mounts.

469 Arm-Chair.
Sheraton design. Claw and ball-foot legs.

470 Centre Table.
Chinese. Elaborate inlay of ivory and wood. Landscapes, figures, birds, and dragons.

471 Corner Cabinet.
Antique oak. Richly carved panels of masks, flowers, cherubs, and scrolls.

472 Cabinet.
Antique carved oak. Decorations of figures, birds, scrolls, etc.

473 Hall-Seat.
Carved wood.

474 **Pair of Torchons.**
Carved wood, gilt. Elaborate ornamentation of wreaths, leaves, and scrolls. Eleven lights each.

475 **Arm-Chair.**
High back. Richly carved figures of griffins, leaves, and scrolls in low relief.

476 **Pedestal.**
Carved teakwood and marble.

477 **Three Arm-Chairs.**
Carved back and arms. Monogram "P" "X" in panel on back.

478 **Arm-Chair.**

479 **Pair of Arm-Chairs.**
Carved quatrefoil and trefoil leaves.

480 **Arm-Chair.**
Elaborately carved back and arms. Embossed leather seat.

481 **Four Chairs.**
Old German. High back. Curious inlay of natural woods.

482 **Corner Table.**
Carved wood figures of griffins for legs. Top of table carved in masks, etc., in low relief.

483 **Cabinet.**
Antique carved oak. Female figures in low relief in panels of door.

484 **Corner Cabinet.**
Marquetry inlaid.

## THIRD AFTERNOON'S SALE

*Wednesday, March 21st*

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

# ANTIQUE AND MODERN FURNITURE, DRAPERIES, RUGS, AND CARPETS

485 **Pair of Arm-Chairs.**
High back. Carved arms, legs, and stretcher.

486 **Arm-Chair.**
Old German.

487 **Six Side Chairs.**
Antique oak. Upholstered in decorated Spanish leather.

488 **Eight Dining Chairs.**
Richly carved oak dining chairs. Decorated Spanish leather seats.

489 **Carved Hanging Rack.**
Carved oak.

490 **Two Arm-Chairs.**
Louis XVI. style. Carved wood, gilt. Vernis-Martin panelled backs. Upholstered in watered satin.

491 **Arm-Chair.**
To match the preceding.

492 **Reception-Chair.**
To match the preceding.

493 **Two Side Chairs.**
To match the preceding.

494 **Two Side Chairs.**
To match the preceding.

495 **Venetian Coffer.**
Carved wood, gilt. Painted panel of the Crusaders on front; and on ends, of Francesco and Caterina Sforza.

496 **Two Arm-Chairs.**
Carved wood, gilt frames. Light green satin upholstery.

497 **A Pair of Chairs.**
Carved wood, gilt frames. Light satin upholstery.

498 **Sofa.**
Chippendale. Inlaid mahogany. Upholstered in yellow satin.

499 **Arm-Chair.**
To match the preceding.

500 **Boudoir Set.**
Marquetry inlaid mahogany. Upholstered in yellow satin. Comprising sofa, arm-chair, two reception-chairs, and window-seat.

501 **Pair of Stools.**
Carved wood, gilt frames. Upholstered in embossed velvet.

502 **Pair of Stools.**
Carved wood, gilt frames. Upholstered in embossed velvet. Smaller than the preceding.

503 **Pair of Sofas.**
Louis XVI. style. Carved wood, gilt frames. Watteau panelled backs. Upholstered in pink satin.

504 **Sofa.**
Louis XV. style. Carved wood, gilt frames. Watteau panelled backs. Upholstered in pink satin.

505 **Jewel-Box.**
Painted panels of landscapes and flowers. Bronze mounts.

506 **Clock.**
Buhl inlaid case. Gilt-brass face, decorated with figure, rising sun, phœnix, and flowers. Bas-relief of the Three Fates on front.

507 **Pianoforte.**
Buhl inlaid case. Rich gilt-bronze mounts. Seven octaves. Made by Van Overburgh.

508 **Marquetry Chair.**
Inlaid. High back.

509 **Cabinet Sideboard.**
Carved walnut. Italian.

510 **Renaissance Panels.**
Richly carved designs of fruit and ribbons in bas-relief.

511 **Carved Gilt French Coffer.**
Painting on front panel representing the crowning of Arts and Sciences. Fleur-de-lys and classic mouldings on top. Claw feet.

512 **Antique Oak Chair.**
Spanish leather seat and back.

513 **Louis XV. Clock.**
Buhl and polished brass. Made by Balthazar, of Paris. Bold relief figure ornaments.

514 **Mirror.**
Bevelled plate glass. Plush frame.

515 **Mirror.**
Bevelled plate glass. Plush frame.

516 **Canopy-Seat.**
Old English. Carved oak panels, illustrating tourney and quarter-staff. Upholstered in maroon and old gold tapestry.

517 **Antique Hall Seat.**
Richly carved panel in back, of satyr pursuing nymph. Back surmounted by scroll work and masks. Panel of St. George and the dragon on front of box. Upholstered in Spanish leather.

518 **Pair of Carved and Gilt Wood Columns.**
Grape and vine decoration.

519 **Pair of Carved and Gilt Wood Columns.**
Decoration of flowers, leaves, and masks.

520 **Pair Consoles.**
Carved wood and gilt.

521 **Cabinet.**
Carved wood and gilt.

522 **Mantel Mirror.**
Bevelled plate glass. Inlaid rosewood frame.

523 **Mirror.**
Bevelled plate glass.

524 **Arm-Chair.**
Antique oak. Upholstered in Spanish leather.

525 **Arm-Chair.**
Antique oak. Upholstered in Spanish leather.

526 **Table.**
Norwegian. Richly carved legs and frame. Top decorated with Norwegian scenes carved in low relief.

527 **Coffer.**
Carved wood, gilt. Panel in front decorated with griffins, grotesque masks, etc. Claw feet. Used in Much Ado About Nothing.

528 **Cabinet.**
Antique oak. Elaborate decorations; battle scenes, knights, trophies of arms, wreaths, and chimæra, finely modelled in bronze.

529 **Pedestal.**
Red glazed pottery.

530 **Hall-Seat.**
Antique carved oak. Panel in back, satyr pursuing nymph, in bold relief. Grotesque mask and flowers on top of back. Lion's head arms. Front panel, in lower part, St. George and the dragon. Upholstered in Spanish leather.

531 **Mirror Sconce.**
Brass frame. Six lights.

532 **Mirror.**
Carved wood, gilt. Round top.

533 **Lounge.**
Carved wood, gilt.

534 **Cabinet.**
Elaborately carved with figures of cherubs, heads, wreaths of flowers, and with bacchanalian caryatides.

535 **Table.**
Legs and frame boldly carved with masks, grotesque heads, wreaths, and drapery; wood, gilt.

536 **Carved Wood Rack.**

537 **Cabinet.**
Marquetry inlaid rosewood.

538 **Cabinet.**
Companion to the preceding.

539 **Hall-Seat.**
Mahogany. Marquetry inlaid.

540 **Bric-à-Brac Cabinet.**
Old Dutch. Marquetry inlaid.

541 **Pair of Arm-Chairs.**
Old Italian Tarsia work.

542 **Arm-Chair.**
Old Italian Tarsia work.

543 **Arm-Chair.**
Mahogany. Colonial. High back. Rush seat.

544 **Desk.**
Colonial. Mahogany. Carved ball and claw feet.

545 **Coffer.**
Venetian. Carved wood, gilt, with claw feet. Wreath of fruit and flowers in bold relief.

546 **Chair.**
High back. Inlaid mother-of-pearl and ivory.

547 **Upright Piano.**
Seven octaves. Rosewood case. Made by Hopkinson, of London.

548 **Window-Seat.**
First Empire. Mahogany. Carved wood, gilt legs. Ormolu mounts. Upholstered in red satin.

549 **Stool.**
First Empire. Mahogany. Gilt carved wood legs. Ormolu mounts. Upholstered in red satin.

550 **Commode.**
First Empire. Mahogany. Circular form. Gilt bronze mounts of lyres, rosettes, etc.

551 **Pedestal.**
First Empire. Mahogany. Gilt-bronze mounts. Classical figure, lyre, and wreaths.

552 **Centre Table.**
First Empire. Mahogany. Bronze mounts of masks and wreaths.

553 **Tête-à-Tête.**
First Empire. Mahogany. Gilt-bronze mounts. Upholstered in red satin.

554 **Sofa.**
First Empire. Mahogany. Rich carved wood arms. Ormolu mounts of griffins, masks, rosettes, and flowers. Upholstered in richly embroidered red plush.

555 **Arm-Chair.**
First Empire. Mahogany. Gilt carved wood arms. Ormolu mounts. Upholstered in red satin.

556 **Arm-Chair.**
To match the preceding.

557 **Pair Side Chairs.**
First Empire. Mahogany. Trophy of arms carved on back. Ormolu mounts. Upholstered in red satin.

558 **Reception-Chair.**
First Empire. Mahogany. Ormolu mounts of masks, stars, and rosettes. Upholstered in red satin.

559 **Arm-Chair.**
First Empire. Mahogany. Gilt carved wood arms of dolphins. Ormolu mounts.

560 **Pedestal.**
First Empire. Mahogany. Gilt-bronze mounts of classical figure, trophy of arms, masks, etc.

561 **Cabinet.**
First Empire. Mahogany. Marble top. Gilt-bronze mounts of lyres, wreaths, etc.

562 **Clock.**
First Empire. Mahogany. Richly chiselled mounts in ormolu.

563 **Centre Table.**
First Empire. Mahogany. Bronze mounts of stars and rosettes. Carved wood heads of females on legs.

564 **Commode.**
First Empire. Mahogany. Circular form. Marble top. Bronze mounts of torches of Hymen and floral decorations.

566 **Stool.**
First Empire. Mahogany. Bronze mounts.

567 **Arm-Chair.**
First Empire. Mahogany. Finely chased bronze mounts. Carved wood top rail.

568 **Arm-Chair.**
First Empire. Mahogany. Very elaborate bronze mounts of sphinx, imperial eagle, classical figures, rosettes, and floral decorations. Upholstered in red satin.

569 **Empire Bookcase.**
Mahogany. Glass doors. Gilt-bronze mounts.
Width, 61 inches; depth, 16 inches; height, 54 inches.

570 **Pedestal.**
First Empire. Mahogany. Rich ormolu mounts of classical figure surrounded by wreath, torch of Hymen, and motto, "Il fut de ses sujets le vainquer et le père."

571 **Clock.**
First Empire. Mahogany. Richly chiselled mounts in ormolu.

572 **Pair of Arm-Chairs.**
First Empire. Mahogany. Ormolu mounts.

573 **Cabinet.**
First Empire. Mahogany. Ormolu mounts of classical figure on sides and front.

574 **Cabinet.**
First Empire. Mahogany. Surmounted by clock and bronze bust of Napoleon I. Clock face surrounded by finely modelled signs of the Zodiac in bronze. Very elaborate bronze mountings of classical figures, wreaths, torches of Hymen, and floral decorations. Finely chased female heads for caryatides.

575 **Empire Clock.**
Bronze and ormolu.

576 **Library Table.**
First Empire. Mahogany. Gilt carved wood legs. Ormolu mount of wreaths, fruit, and floral decorations.

577 **Empire Secretary Desk.**
Top in form of Grecian temple. Gilt-brass mounts of sphinx, cupids, torch of Hymen, wreaths, and bouquets of flowers and stars.

578 **Pianoforte.**
First Empire. Mahogany case. Bronze mounts of classical subjects. Six octaves. Made by Roller & Blanchet, makers to the Queen.

579 **Piano Stool.**
First Empire. Mahogany. Inlaid carved back. Ormolu mounts. Upholstered in red satin.

580 **Fender and Fire-Irons.**
Empire design.

581 **Arm-Chair.**
Frame, richly carved oak. Back and sides of floral design. Front legs, female caryatides. Upholstered in red plush.

582 **Arm-Chair.**

Carved oak. Figure of knight in armor on back. Spiral legs.

583 **Dining Chairs.**

Richly carved oak high back dining-room set. Decorated Spanish leather seats, comprising one arm and ten side chairs.

584 **Arm-Chair.**

Very elaborately carved frame of young bacchanalians, grapes, and vines. Upholstered in red plush.

585 **Arm-Chair.**

Companion to the preceding.

586 **Dining-Room Table.**

Scroll border on top. Enclosed box stretcher, with carved panels of heads and foliage in bas-relief.

587 **Cabinet Bookcase.**

Very elaborately carved oak, with figures of music, literature, science, and the drama in bold relief. Emblems of music and literature on panels of the lower doors, and elaborate floriated decoration in relief covering the entire front.

Width, 74 inches; depth, 26 inches; height, 101 inches.

588 **Cabinet Bookcase.**

Carved oak. Female caryatides supporting cornice. Figure of Minerva standing on console on style of door. Figures of warriors, trophies of arms, masks, etc., on lower front panels enriched with carving in bas-relief.

Width, 72 inches; depth, 27 inches; height, 97 inches.

589 **Wood Mantel.**

Richly carved oak panels, busts of English queens, figures of Crusaders, Cupids, masks, birds, and foliage in bas-relief.

Width, 85 inches; depth, 24 inches; height, 124 inches.

590 **Side Board.**

Carved oak. Figures, representing Arts and Sciences, resting on masks in bold relief. Panels of busts in wreaths surrounded by foliage in bas-relief. Cornice supported by heads of warriors and female caryatides. Styles of doors, on lower part, of figures of poetry and the drama in bold relief. Panels of heads and foliage in bas-relief. Panels of sides with heads of warriors, birds, and foliage in low relief.

Width, 90 inches; depth, 24 inches; height, 104 inches.

591 **Tall Clock.**

Elaborately carved oak case, with bronze mountings of Cupids, masks, trophies of musical instruments, and female figures.

592 Louis Quinze Sofa.
Carved gilt frame. Upholstered in brocaded silk tapestry, with cushion.

593 Louis Quinze Reception-Chair.
Carved gilt frame. Upholstered in brocaded silk.

594 Louis Quinze Window-Seat.
Carved gilt frame. Upholstered in figured silk.

595 Pair Louis XVI. Round Stools.
Carved gilt frames. Upholstered in brocaded silk.

596 Louis XVI. Square Stool.
Carved gilt frame. Upholstered in brocaded silk.

597 Louis XV. Foot-Rest.
Carved gilt frame. Upholstered in silk brocade.

598 Square Stool.
Carved gilt frame. Upholstered in silk brocade.

599 Louis XVI. Square Stool.
Carved gilt frame. Low form. Upholstered in brocaded silk.

600 Louis XV. Sofa.
Carved gilt frame. Upholstered in brocaded satin.

601 Louis XV. Arm-Chair.
Carved gilt frame. Upholstered in silk brocade.

602 Louis XV. Arm-Chair.
Carved gilt frame. Upholstered in brocaded silk.

603 Companion.

604 Louis XV. Sofa.
Very elaborately carved, frame finished back and front. Upholstered brocaded ribbed silk.

605 Louis XV. Corner Chair.
Very elaborately carved frame, finished front and back. Upholstered in brocaded silk.

606 Stool.
Square form. Upholstered in silk brocade.

607 Buhl Centre Table.
Elaborate inlay of bacchanalian scene and floral design. Gilt-bronze mounts.

608 Cabinet.
Marquetry inlay. Vernis-Martin panel in door. Rich bronze mounts.

609 **Cabinet.**
Elaborate inlaid pastoral scenes, scrolls, and floral designs.

610 **Pair Ebony Pedestals.**
Porcelain plaques in panels in front. Gilt-brass mounts.

611 **Corner Cabinet.**
Buhl inlay. Bronze caryatides. Elaborate bronze mounts.

612 **David Garrick's Secretary Desk.**
Decorated in oil, with his portrait, views of his city and country houses, and scenes from the plays in which he achieved fame.
Width, 44 inches; depth, 23 inches; height, 76 inches.

613 **Arm-Chair.**
Elaborately carved frame. Fruits and flowers. Upholstered in red plush.

614 **Arm-Chair.**
Companion to the preceding.

615 **Pair of Side Chairs.**
To match the preceding.

616 **Arm-Chair.**
Carved oak. High back. Gothic design. Upholstered in red plush.

617 **Arm-Chair.**
Carved oak.

618 **Writing Desk.**
Chippendale. Marquetry, inlaid. Kidney shape.

619 **Bookcase.**
Chippendale. Mahogany, inlaid. Glass doors.
Width, 109 inches; depth, 18 inches; height, 110 inches.

620 **Cabinet Bookcase.**
Chippendale. Mahogany, inlaid. Glass doors.
Width, 72 inches; depth, 18 inches; height, 98 inches.

621 **Cabinet Bookcase.**
Companion to the preceding.

622 **Mantel Bookcase.**
Chippendale. Inlaid marquetry. Glass doors. Bevelled plate mirror.
Width, 76 inches; depth, 16 inches; height, 64 inches.

623 **Bookcase.**
Chippendale. Marquetry, inlaid. Glass doors.
Width, 41 inches; depth, 25 inches; height, 116 inches.

624 **Bookcase.**
Marquetry, inlaid. Glass doors.
Width, 69 inches; depth, 17 inches; height, 68 inches.

625 **Side Chair.**
Sheraton design. Upholstered in figured silk.

626 **Side Chair.**
Marquetry, inlaid.

627 **Bookcase.**
Mahogany. Glass doors.
Width, 48 inches; depth, 15 inches; height, 58 inches.

628 **Bookcase.**
Black walnut. Glass doors.
Width, 49 inches; depth, 16 inches; height, 55 inches.

629 **Bookcase.**
Mahogany. Glass doors.
Width, 70 inches; depth, 16 inches; height, 58 inches.

630 **Bookcase.**
Carved oak. Glass doors.
Width, 33 inches; depth, 15 inches; height, 65 inches.

631 **Bookcase.**
Carved oak. Glass doors.
Width, 44 inches; depth, 15 inches; height, 67 inches.

632 **Bookcase.**
Oak. Glass doors.
Width, 44 inches; depth, 14 inches; height, 68 inches.

633 **Cabinet.**
Carved oak. Female caryatides. Boy with swan, dolphins, and fruits in relief.

634 **Arm-Chair.**
Carved oak. Foliage design. Upholstered in red plush.

635 **Arm-Chair.**
Companion to the preceding.

636 **Three Side Chairs.**
To match the preceding.

637 **Side Chair.**
Mahogany. Upholstered in embossed plush.

638 **Side Chair.**
Marquetry, inlaid. Upholstered in plush.

639 **Bookcase.**
Mahogany.
Width, 55 inches ; depth, 12 inches ; height, 57 inches.

640 **Pair Bookshelves.**
Black walnut.
Width, 29 inches ; depth, 13 inches ; height, 53 inches.

641 **Pair Bookshelves.**
Ebonized.
Width, 47 inches ; depth, 16 inches ; height, 60 inches.

642 **Combination Bookcase and Desk.**
Carved oak. Glass doors.
Width, 52 inches ; depth, 30 inches ; height, 108 inches.

643 **Combination Bookcase and Cabinet.**
Carved oak.

644 **Bookcase.**
Mahogany. Glass doors.
Width, 74 inches ; depth, 14 inches ; height, 72 inches.

645 **Chair.**
Carved oak. Upholstered in plush.

646 **Bookcase.**
Chippendale. Mahogany. Glass doors.
Width, 32 inches ; depth, 15 inches ; height, 45 inches.

647 **Bookcase.**
Companion to the preceding.

648 **Bookcase.**
Chippendale. Mahogany. Glass doors.
Width, 72 inches ; depth, 18 inches ; height, 57 inches.

649 **Bookcase.**
Companion to the preceding.

650 **Bookcase.**
Companion to the preceding.

651 **Bookcase.**
Companion to the preceding.

652 **Bookcase.**
Chippendale. Mahogany. Glass doors.
Width, 36 inches ; depth, 18 inches ; height, 69 inches.

653 **Cabinet Bookcase.**
Chippendale. Mahogany. Glass doors.
Width, 35 inches; depth, 26 inches; height, 90 inches.

654 **Pair Side Chairs.**
Inlaid with mother-of-pearl and ivory. High back.

655 **Window-Seat.**
Upholstered in Spanish leather.

656 **Arm-Chair.**
Upholstered in appliqué silk.

657 **Arm-Chair.**
Carved oak. Upholstered in figured tapestry.

658 **Four-Fold Screen.**
Panels painted on silk. Italian Renaissance style.

659 **Arm-Chair.**
Carved teakwood. Chinese porcelain panels in seat, back, and sides.

660 **Pair Teakwood Pedestals.**
Marble top.

661 **Hall-Chair.**
Massive carved oak. Italian Renaissance. Figure of Cupids, masks, birds, etc., in bas-relief.

662 **Four Side Chairs.**
Carved oak. Upholstered in tapestry.

663 **Bookcase.**
Carved oak. Glass doors.
Width, 93 inches; depth, 25 inches; height, 69 inches.

## CURTAINS, RUGS, CARPETS, AND MISCELLANEOUS OBJECTS

664 **Tablecover.**
Light blue plush, with brocaded border.

665 **Three Window Hangings.**
Tapestry with Aubusson decoration. Used in "Much Ado About Nothing."
Length, 16 feet 6 inches; width 6 feet 10 inches.

666 **Pair Cushions.**
Brocaded silk.

667 **Two Cushions.**

668 **Kakemono.**
Birds and flowers.

669 **Church Vestments.**
Assorted, 7 pieces.

670 **Lot of Crêpe Cloth.**
11 pieces.

671 **Lot of Crêpe Cloth.**
8 pieces.

672 **Madras Curtain.**
Used in play of "Twelfth Night."

673 **Pair Curtains.**
Blue embroidered plush.

674 **Tablecloth.**
Peacock green plush centre. Rich appliqué work on yellow border.
Used in "Twelfth Night."

675 **Two Pair Portières.**
Embossed plush, on yellow tinsel cloth ground.

676 **Three American Ensigns.**

677 **English Ensign.**

678 **English Royal Standard.**

679 **Three Private Flags.**

680 **Hangings.**
Green silk brocade. Used in "Love on Crutches." 7 pieces.

681 **Oriental Hangings.**
Used in "Love on Crutches." 4 pieces.

682 **Oriental Hangings.**
Used in "Love on Crutches." 4 pieces.

683 **Tapestry Hanging.**

684 **Pair Tapestry Pillows.**

685 **Hanging.**
Crimson plush. Appliqué work on yellow border.

686 **Tablecloth.**
Cardinal plush, with brocaded border.

687 Hanging.
Plum silk plush. Embroidered in rich appliqué with flowers and fruit.
Used in "Much Ado About Nothing."

688 Bengal Tiger-Skin Rug.
Used in "Countess Gucki."

689 Bengal Tiger-Skin Rug.
Used in "Countess Gucki."

690 Goat-Skin Rug.

691 White Bear-Skin Rug.

692 Skin Rug.

693 Turkish Rug.
Length, 14 feet 6 inches; width, 12 feet.

694 Axminster Carpet.
Length, 17 feet 6 inches; width, 12 feet.

695 Aubusson Carpet.
Length, 25 feet; width, 15 feet.

696 Aubusson Floor Cover.
Length, 31 feet; width, 13 feet. With ingrain filler 31 feet long, 15 feet wide.

697 Royal Wilton Carpet.

## FIRST EVENING'S SALE

*Monday, March 19th*

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

## WATER COLORS

J. W. WHYMPLE

698— **Deer in Forest**

BEATRICE MORGAN

699— **Head of Spanish Bull-fighter**

E. GRIVAZ

700— **Inquisitive**

E. GRIVAZ

701— **Blindman's Buff**

(Fan design)

WATTEAU

702— **Fête Champêtre**

(Fan design)

Formerly belonging to Marie Antoinette, and from the collection of Monsieur Delamaine, Paris, 1859.

E. GRIVAZ

703— **La Gourmandise**

G. AURELI

704— The Embarcation, Venice. Fifteenth Century

## OIL PAINTINGS

E. VITALI

705— **Lunch Time**

V. TOJETTI

706— **Ideal Head**

PIO RICCI

707— **The Miniature**

E. GRIVAZ

708— **Inquisitiveness**

F. PERAUX

709— **In the Wine Cellar**

PIO RICCI

710— A Discovery

WILLIAM HART

711— Landscape and Cattle

E. H. BLASHFIELD

712— Roman Image Seller

LIPPINCOTT

713— Ideal Head

DE SCHRYVER

714— Paris Flower Girl

S. FRANGIAMORE

715— The Salutation

A. GUACCIMANNI

716— Boys and Girls

A. GUACCIMANNI

717— Over the Sea Wall

OLD MASTER

718— Series of Seven Biblical Subjects Painted on Copper

OLD DUTCH PAINTING

719— "Empire of Peace"

OLD MASTER

720— **Biblical Subjects**
(A pair)

OLD MASTER

721— **Madonna and Child**

GERARD HONTHORST

722— **Portrait of Ben Jonson**

The original from which all subsequent portraits have been copied. An engraved portrait accompanies the above painting.

UNKNOWN

723— **Portrait of Shakespeare**

Believed to be by an Italian artist. It is called the *Cosway Portrait*, as it came from the celebrated collection made by Cosway, Stratford Place, and was sold in his sale which took place soon after his death in 1821.

It was exhibited at Stratford-upon-Avon in 1864, and is mentioned in Wivell's "Portraits of Shakespeare," published about fifty years ago, and in Hain Friswell's "Life Portraits of Shakespeare," published in 1864.

HOGARTH

724— **Portrait of Peg Woffington**

From the collection of Lord Lonsdale.

THOMAS NAEGLE

725— **Portrait of Edwin Forrest**

UNKNOWN

726— **Junius Brutus Booth as Sir Giles Overreach**

AFTER SIR JOSHUA REYNOLDS

727— **Sleeping Girl**

ATTRIBUTED TO HOGARTH

728— Portrait of Peg Woffington

WOLFSEN

729— Portrait of Nell Gwynn

BYZANTINE PANEL

730— Madonna and Child

ATTRIBUTED TO RAPHAEL

731— Madonna and Child

OLD MASTER

732— Madonna and Child

BYZANTINE PANEL

733- Virgin and Saints

BYZANTINE PANEL

734— Adoration of the Magi

ANCIENT MOSAIC

735— Madonna

ANCIENT CARVED PANEL

736— Madonna and Child

C. BUTIN

737— The King's Jester

L. HOTTOL

738— **Moor and Moorish Servant**

Pair terra-cotta bas-reliefs, enamelled and decorated.

JOSEPH ZASCHE

739— **In the Woods**

Decorated Vienna plaque in frame.

INNESS

740— **Miniature Portrait of Jenny Lind**

McDOUGALL

741— **Portrait of Mary Taylor**

UNKNOWN

742— **Portrait of a Woman**

UNKNOWN

743— **David Garrick as Tancred**

A. DELOBBE

744— **Italian Child**

UNKNOWN

745— **Portrait of Boileau**

746— **The Falconer**

747— **Fanny Kemble**

748— Female Portrait

749— Male Portrait

750— Portrait of a Gentleman, Time of Louis XV.

751— Portrait of a Lady, Time of Louis XV.

J. S. HARTLY, SCULPTOR

752— Marble Bust, Miss Rehan as Katharine

## FRAMED PHOTOGRAPHS, ENGRAVINGS, MINIATURES, DRAWINGS, AND PRINTS

753 **Two Photographs.**
Clara Morris and Ada Rehan. Florentine gilt frames.

754 **Colored Mezzotint on Silk.**
Ada Rehan, by J. F. Roux. Easel frame.

755 **Photograph.**
Tennyson. Presentation copy to Mr. Daly, with autograph.

756 **Two Colored Photographs.**
Ada Rehan as Jennie O'Jones and Peggy. Carved gilt frames.

757 **Crayon Drawing.**
By Callot. Dated, 1683.

758 **Original Petition for the Erection of a Statue of Washington in New York. Dated 1842, and bearing the autographs of**

| | | |
|---|---|---|
| Washington Irving. | M. H. Grinnell. | W. A. Duer. |
| James Kent. | Morgan Lewis. | Theodore Frelinghuysen. |
| Fitz Greene Halleck. | N. P. Willis. | Mortimer Livingston. |
| Henry Brevoort. | Valentine Mott. | Benjamin T. Onderdonk. |
| Edwin Forrest. | William Cullen Bryant. | Theodore Sedgwick. |
| James K. Paulding. | John Trumbull. | Samuel F. B. Morse. |

759 **Colored Engraving.**
Mlle. Colombe. Fancy frame.

760 **Engraved Portrait of Talma.**

761 **Original Drawing.**
Mlle. Rachel. Character study.

762 **Two Photographs.**
Goethe and Schiller.

763 **Photograph.**
Victorien Sardou. Presentation copy, with autograph.

764 **Photograph.**
Kaldenburg and Schanthau. Presentation copy, with autographs.

765 **Original Drawing.**
Rosalind.

766 **Drawing by Watteau.**

767 **Pencil Drawing.**
By Bartolozzi. "Paris carrying away Helen."

768 **Original Drawing.**
By Gainsborough. Portrait of Child with Dog.

769 **Original Pen-and-Ink Drawing.**
By Sir John Thornhill. Fresco design.

770 **Original Drawing.**
By Gainsborough. Landscape.

771 **Pencil Drawing.**
By Bartolozzi. "The Declaration."

772 **Two Old English Engravings.**
The Cottage Breakfast.
The Cottage Supper. After Biggs.

773 **Two Colored Engravings.**
Venus and Luna, by Charles Turner, after Villiers.

774 **Old Mezzotint.**
Garrick in "Hamlet," by McArdell, after Wilson.

775 **Colored Engraving.**
Hamlet.

776 **Old Mezzotint.**
Kean as Sir Giles Overreach.

777 **Two English Colored Prints.**
The Steeple Chase.

778 **Two English Colored Prints.**
Coaching Party.
The Tandem.

779 **Large English Colored Print.**
The Start for the Derby, by Charles Hunt, after Herring, Sr.

780 **Old Engraving.**
Reading the Play.

781 **Large Photograph.**
The School of Athens.

782 **Series of Three Engravings.**
The Hemicycle, by Paul Delaroche.

783 **Pair Old Engravings.**
The Young Englishman.

784 **Miniature Painting on Ivory.**
The Secret Letter, by Coypel.

785 **Pen-and-Ink Drawing.**
Fox and Birds.

786 **Old Mezzotint.**
Mrs. Siddons, after Sir Thomas Lawrence.

787 **Old Mezzotint, Colored.**
Mrs. Jordan in the Character of the Comic Muse. Engraved by T. Parke, after Hoppner.

788 **Old Copper-plate Stipple Engraving.**
Mr. Kemble in the Character of Richard III., by Bartolozzi, after Hamilton.

789 **Old Mezzotint.**
Kean as Richard III.

790 **Old Stipple Engraving.**
Mr. Macklin and Mrs. Pope in the Characters of Shylock and Portia, by Nutter, after Boyne.

791 **Old Mezzotint.**
Mr. Mathews as representing four extraordinary Characters, by Henry Meyer, after Harlow.

792 **Old Engraving.**
The Propagation of a Lie, by W. Dickinson, after H. Banbury.

793 **Mezzotint.**
Miss Mellon in the character of Mrs. Page, by W. Say, after Masquerier.

794 Mezzotint.
Miss O'Neill in the character of Juliet, by G. Maile, after G. Dawe, R.A.

795 Engraving.
The Resurrection, by Carolus Ernestus, after Rubens.

796 Engraving.
The Ascension, by Faustino Anderloni, after Guido Reni.

797 Mezzotint.
Rosalind.

798 Reproduction.
"Christ Walking on the Water."

799 Old Dutch Triple-Panel Engraving.
The Crucifixion, by H. Whitehouse, 1638, after Rubens.

800 Lithograph.
Head of Christ. "The Handkerchief Print."

801 Map of Paris, 1754.

802 View of Ancient Rome.

803 Street Scene, Ancient Rome.

804 View of Rome and the Coliseum.

805 Head of Man.

806 Portraits of Daly's Company.

807 Two Portraits of Ada Rehan.

808 Colored Portrait.
Miss Rehan.

809 Portrait of Mr. Phelps.

810 Portrait of Mr. Daly and two of his Company.

811 Portrait of Victorien Sardou.
With autograph, and inscription to Mr. Daly.

812 Pair of English Landscapes.

813 Classic Scene.

814 Views of Daly's London Theatre.

815 Dickens and his Characters.
From a painting by W. H. Beard.

816 Ada Rehan and Charles Fisher.

817 **Shakespearean Colored Portrait.**

818 **Portraits of Daly's Company.**

819 **Portraits of Daly's Company.**

820 **Portraits of Daly's Company.**

821 **Colored Portrait of a Lady.**

822 **Portrait.**

823 **L'École de Danse.**
Photogravure, after V. Palmaroli.

824 **Forrest as Virginius.**

825 **Scene from School for Scandal.**
Pastel by Sarony.

826 **Scene from School for Scandal.**
Pastel by Sarony.

827 **Scene from School for Scandal.**
Pastel by Sarony.

828 **Edwin Booth.**
Crayon by Sarony.

829 **Edwin Forrest as Metamora.**
Oil painting by Gabriel Harrison.

830 **Ada Rehan.**
Signed remarque proof (mezzotint), by S. Edwards, after A. M. Turner.

831 **Portrait of Miss Rehan, John Drew, and Charles Fisher.**

832 **Crayon of Mr. Daly.**
By Kurtz.

833 **Portrait of Mr. Daly.**
Pastel by A. Guaccimanni, 1889.

834 **Portrait of Miss Rehan.**
Pastel by A. Guaccimanni, 1889.

835 **Old English Print.**
Scene from "As You Like It," by Charles Knight, after H. Bunbury.

836 **Two Colored Pictures.**
The Saints, and The Princes. Old English prints, by G. Hunt and Theodore Lane.

837 **Mr. Kean Imitating Henderson's Hamlet.**

838 **Miss Rehan.**
Photogravure, after John Sargeant.

839 **The Doves and the Mirror.**

840 **Scene from Shakespeare.**

841 **Ellen Terry.**

842 **Characters from the Vicar of Wakefield.**

843 **Garrick.**
By S. W. Reynolds, after J. Zoffany.

844 **William Henry West Betty.**
Boy actor, by James Heath, after John Opie.

845 **Edmund Kean.**
Mezzotint, by S. W. Reynolds, after Sir Joshua Reynolds.

846 **Love Asleep, and Love Awake.**
Pair of mezzotints, after Angelica Kaufman.

847 **Miss O'Neill as Juliet.**
Mezzotint, by G. Maile, after G. Dawe.

848 **The Reconciliation.**
Photogravure, after E. Bayard.

849 **Children of Henry VII.**
Engraving, by Geo. Vertue, after I. Maudeugius.

850 **Familia Regia.**
Engraving, by Geo. Vertue, after Holbein.

851 **Engraving.**
By William Ward, after Hogarth.

852 **Adrienne Lecouvreur.**
Engraved by Dervet, after Charles Cowel.

853 **Portraits of Peg Woffington.**
Engraved by Faber and McArdle

854 **Miss Rehan.**
Pastel by Sarony.

855 **Miss Rehan.**
Pastel by Shettle.

856 **Portrait of Miss Rehan.**

857 **Portrait of Miss Rehan.**

858 **Miss Rehan.**
Photogravure, after John Sargeant.

859 **Miss Rehan.**
Copper-plate engraving.

860 **Miss Rehan.**
Pastel by W. Shettle.

861 **Miss Rehan in the Geisha.**
Painting on silk, by Ichi Ban, Japanese artist.

862 **Miss Rehan.**
As Viola in "Twelfth Night," pastel by Wm. Shettle.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
*Auctioneer.*

PART II
Books

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

# AUGUSTIN DALY COLLECTION

## PART II

# AUGUSTIN DALY COLLECTION

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SALE AT THE

## AMERICAN ART GALLERIES

BEGINNING TUESDAY EVENING, MARCH 20TH

PART II.
Books

# CATALOGUE

OF THE

# VALUABLE LITERARY AND ART PROPERTY

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## AUGUSTIN DALY

TO BE DISPOSED OF AT ABSOLUTE PUBLIC SALE
BY ORDER OF THE EXECUTORS

ON MONDAY, MARCH 19TH, AND FOLLOWING DAYS
AT 2.30 AND 8 O'CLOCK, P.M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

Where the entire Collection will be on View Day and Evening from
Wednesday, March 14th, until date of Sale
inclusive (Sunday excepted)

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1900

# CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

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*Mezzotints:* Dora Jordan; Robt. Wilks, by Faber; Boaden, Sir Robert Walpole, Mrs. Cross, Robt. Wilks, Mrs. Prichard, Lord Carteret, Griffin and Johnson; Quin, by Faber; Shuter, by Dawe; Garrick, Burton, and Palmer in the Alchemist; Garrick, by McArdell; Vanbrugh, by Faber; McSwiny; Mrs. Oldfield, by Fisher; Cibber and daughter, by Fisher; Young Pretender; Scene in the Careless Husband, by Faber; Mrs. Cibber as Cordelia, Miss Bellamy, William III., Miss O'Neill; Harry Woodward, by Smith (proof); Steele, Arthur Murphy, Mrs. Oldfield; McSwiny, by Faber; Maria Gunning, by Patton; Lord Buckhurst and his sister, Duke of Dorset, George III., Woodward as "Ye Fine Gentleman;" Mrs. Barry, by Paul; Tate Wilkinson; Garrick between Tragedy and Comedy, by Fisher; Garrick as Abel Drugger, James I., Nell Gwyn, Mary, Queen of Scots; Vanbrugh, by Faber; Miss Catley as Euphrosyne, Kitty Fisher, and 6 of Peg Woffington herself, by Faber (3), McArdell, Jackson, etc.

*Autograph Letters, etc.:* Tom Moore, Clara Fisher, W. H. W. Betty, J. P. Kemble, Wilks, Cibber, and Booth, Tom Davies and wife, Macklin, Sir Robt. Walpole, Arthur Murphy, Garrick's mother, Samuel Johnson, Mrs. Siddons, Sir Theodore Martin, Tate Wilkinson, Garrick, Horace Walpole.

*Other Important Prints:* Nell Gwyn (the large Valck engraving), Mossop as Bajazet; Mrs. Cibber, by Marchand; Garrick, by Purland (20 privately printed); Cleopatra and Cupid, both by Strange; Mrs. Siddons, by Jukes (colored); Goldsmith, by Bunbury; Macready as Romeo, by Woodman (colored); Quin as Coriolanus; Mrs. Crouch, and Mary, Queen of Scots, both by Bartolozzi; Mrs. Prichard, by Ravenet; Shuter as the Old Man in "Lethe," Charlotte Charke as Scrub, Mrs. Abingdon, after Reynolds (colored), etc.

The other 600 illustrations include many rarities of considerable value, portraits that in any other company would be a sufficient attraction in themselves, play-bills of the Smock Alley and other theatres in which Woffington appeared, and the original text of the "Monody," colored views of Dublin, etc.

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Garrick, Time, etc. ; Mrs. Cibber, by Faber ; Scene from the Recruiting Officer, by Faber ; Garrick and Mrs. Prichard in Macbeth (a proof as well as a plain print), by Val. Green ; Woodward as Petruccio, by Smith ; Mrs. Oldfield, by Simon ; Nell Gwyn, by F. von Bleek (very fine) ; Garrick and Mrs. Bellamy as Romeo and Juliet, by Lowrie ; Barton Booth ; Handel, by C. Turner ; Garrick as Richard III. (proof before letters) ; Shuter, by Dawe ; Garrick as Abel Drugger (proof) ; Kitty Clive ; Garrick, by McArdell ; Fleetwood ; Quin as Falstaff, by McArdell ; Mrs. Rafter (Clive) as Philida ; Mrs. Prichard, by McArdell ; Mrs. and Miss Cholmondely, by Corbutt and Marchi ; Mrs. Siddons, Mrs. Delany; Garrick and Mrs. Cibber as Jaffier and Belvidera, by McArdell ; Wilks, by Faber ; Betterton ; Garrick as Auctioneer, by McArdell, etc. In addition to these plates there are many fine colored prints and drawings, 35 rare play-bills, some from Smock Alley ; autographs and autograph letters of Thackeray, Tom Moore (a poem), Sir Robt. Walpole, Mad. Volnys, Clara Fisher, Doran, John Gay, Chetwood, Estcourt, Mrs. Piozzi, Garrick, Horace Walpole, James Boswell, Saml. Johnson, Siddons, Digges, Mad. D'Arblay, Macklin, Vanbrugh, Barton Booth, Dora Jordan, Selwyn, Wilkinson, John Rich, Wilks, Doggett and Cibber, Steele, Quin, Kitty; Clive, Geo. Anne Bellamy, and the original Petition of Woffington to the Lord Lieutenant of Ireland.

Among other rare plates inserted will be found the Cleopatra, and Venus blinding Cupid, by Strange ; Quin as Coriolanus ; Shuter and Woffington ; Beggar's Opera, by Hogarth ; Woodward and Shuter ; Shuter as Joe Haynes on an ass, by Burgess ; Stage Mutiny, with portrait of Theop. Cibber, etc. ; Lacy, Queen Catherine's Dream, by Bartolozzi ; Kitty Fisher; Mrs. Clive as the Lady in Lethe ; Garrick as Lord Chalkstone; Maddox, Master Burke (2 colored), and a drawing of Woffington's tomb and the church where she is buried.

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The following analysis of the contents affords some idea of the importance and interest of what may be truly called a monument to Garrick's genius:

*Portraits:* Of these there are 268, including many fine and rare, of Garrick, the others being, with but one or two exceptions, those of his contemporaries and intimates. Among them is one of Mrs. Garrick at the age of 97. Many are proofs and proofs before letters.

*Character Portraits,* 113: Many extremely rare and fine engravings in mezzotint and copper, representing Garrick and most of the other favorites of his time, including a rare private plate of Garrick as Hamlet in a bag wig.

*Engravings,* 111: Including views of his villa at Hampton; Ticket of Admission to his Funeral in Westminster Abbey; Cast of his Face after Death; Ticket of Admission to view Garrick's house.

*Autograph Letters by Garrick,* 7, as follows: One to his brother George, dated Venice, 1764, mentioning his wife, Colley Cibber, and Yates; one dated "Hampton, Sunday, at dinner," being the first sketch of an indignant denial of being the author of a libel, evidently written while laboring under much agitation, and bearing many alterations; one to Foote, 4 pages, 4to, a most cordial and interesting epistle referring to Sir Francis Delavall; an ode of his upon Foote, and giving an epigram on Derrick of Bath; one enclosing tickets and giving the last date of performing that season; one dated "Adelphi, March 1 (1776)," demanding an apology; a very amusing note to his friends, the Adams, the architects of his house in the Adelphi, accepting an invitation to dine with them, with his seal (head of Shakespeare) attached; a brief and indignant note to Mrs. Brooke.

*Manuscript Matter in Garrick's Hand*, or relating to him, 22 : including a humorous poem on Colley Cibber by Garrick ; Document signed by his Grandmother ; his Pedigree ; North American Prescription for Gout, page 4to, by Garrick ; Copy of his Marriage Certificate ; Ode to Garrick on the Shakespeare Temple and Statue ; Stratford Jubilee Ticket, signed by Geo. Garrick ; Order of Admission to the Jubilee, written and signed by David Garrick ; Notice in Garrick's Hand respecting the bad weather at the Jubilee and postponement of the Pageant ; Order of Admission into the Orchestra, written and signed by Garrick ; Order of Mrs. Garrick to admit company into her Box at Drury Lane ; Superscription of a packet, in Garrick's hand, as follows : " Mr. Walmsley's Letters about me and Mr. Johnson ; " a Forged Draft upon Garrick, with note by him ; two pages of MS. by Garrick, being notes for either a speech or an address to his Patrons at the close of a season ; a Prescription for the Stone, sent to him at Bath by Charles Baker, " Twelve years your One Shilling Gallery Office-Keeper ; " Two Prescriptions for the Gravel, in Garrick's hand ; Superscription of a letter by Gibbon, endorsed by Garrick ; Notice of a Ball and Cotillon in Dedication of the Shakespeare Hall, in Garrick's hand ; List of the Mourners at Mrs. Garrick's Funeral ; Elegy to the Memory of Garrick, by the Hon. Charles Fielding, 4 pages, 4to ; Invitation from Lord Hardwicke for Mr. and Mrs. Garrick to visit him, 1772 ; and the Original MS. of Bate's Apology to Garrick (printed in the " Correspondence," vol. 2, p. 143).

*Miscellaneous Autograph Letters, Documents, etc.*, 118 : Including letters addressed to Garrick by Edmund Burke, 4 pages, 4to, referring to business in Parliament, Lord Shelburne, Agriculture, etc. ; Lydia Sterne, 4 pages, 4to, referring to subscriptions for her father's works, etc. ; Thos. Davies (author of Life of Garrick), mentioning Dr. Johnson, Baldwin (publisher of the St. James' Chronicle), and Don Saltero's Coffee House, Chelsea ; Samuel Foote (an amusing letter respecting the production of Hamlet) ; H. Cholmondeley, an extraordinary letter, 3 pages, 4to, begging for seats, and indicating the furore of the town to see Garrick in Richard III., Lear, etc. ; Dr. Campbell ; W. H. Ireland asking if Garrick had ever played the Ghost in Hamlet, as a bet depended thereon ; Miss Hare, with receipts for the gout ; De Loutherbourg, 3 pages, 4to (in French), making propositions for the decorations of Drury Lane Theatre ; Mrs. Griffith, suggesting collaboration with Garrick to write a comedy ; Mrs. Montagu, referring to Garrick's performance of Don Felix, says that Miss Gregory of Edinburgh, a beautiful girl, will break her heart if she does not see Garrick, mentions Bickerstaffe, Ireland, Barry, Mrs. Montagu, and T. Bate ; also, letters, etc., of Mrs. Garrick, William Garrick and George Garrick (both brothers of David Garrick), Mrs. Barry, Mrs. Pope, Parsons, Henderson, Mrs. Abingdon, Palmer, Woodfall, Boswell, Lewis, Talma, Quick, Mrs. Sheridan, Dibdin, Miss Catley, Mrs. Bracegirdle, Malone, J. P. Kemble, Thos. King, Woodward, Kitty Clive, Colley

Cibber, Macklin, George Colman, and Tate Wilkinson (three interesting letters on theatrical business to Macklin, Mathews and Harris of Covent Garden); John Bannister, mentioning George Colman, etc.

*Play-bills*, 42: Including many of Garrick's performances and others of Peg Woffington, Macklin, Woodward, Mrs. Yates, Kitty Clive, etc.

*Original Drawings*, 22: Including a Character Portrait of Mrs. Barry, taken from life; a choice water color of Garrick's Adelphi house, by Schnebbelie; a water color, by Gosden, of his Tombstone in Westminster Abbey; a water color of Sheridan's Tombstone; Portrait of Mrs. Garrick in her Coffin, by J. T. Smith; sepia portrait of West Digges; Mrs. Abingdon, in Character; water color of Johnson's Tomb, etc.

*Pamphlets*, 9: Including Particulars of the Sale of Garrick's Villa at Hampton, with plans, views, etc.; Shakespeare's Garland; Songs, Ballads, etc., performed at the Stratford Jubilee.

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Vol. II.—A beautiful portrait in water colors of Mrs. Garrick, and two other scarce portraits, by W. P. Sherlock and J. R. Cruikshank; 98 portraits and views, a fine water-color drawing of Canterbury and Cambridge, by S. Ireland; autograph letters, etc.

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1360 GARRICK. TIT FOR TAT, ETC., THE FIRST AND SECOND) SEASON OF MR. G———K'S MANAGEMENT. The House opened Tuesday, September ye 15th, 1747. Ending:

Then let the stricken deer go weep,
The hart ungall'd go play, etc.

An extremely interesting unpublished manuscript (46 pages quarto), furnishing a cash account of the receipts for every night of Garrick's first two seasons as manager of Drury Lane, with the names of the plays (commencing with the Merchant of Venice), together with a calculation of the nightly expence of D—y L—ne Pl—y H—se, in order to show the net profits.

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This important manuscript derives its chief interest from the fact that it is an attack upon the management of Drury Lane, made by the person who was for four years its deputy treasurer, and a man of considerable ability. It was written for publication, and a further instalment promised, to contain particulars of the intended partnership between R—h (Rich) and L—y, and how Mr. G——k came to be admitted, his compact with Mrs. P—h—d (Mrs. Pritchard), etc., but the fear of legal entanglements may have rendered the search for a publisher vain. This is the more likely, as the author admits the extreme care he has been compelled to take, since he has been given to understand that "Facts may be libels—that all advantages will be taken—that I must have a care what I do, and that power may get the better of truth." He narrates in full the story of his connection with Drury Lane, the desperate state of its finances before Garrick came to the rescue, and the manner in which the latter put in Mr. Pritchard as principal treasurer over his head, because his wife was going to play for them. The statement of receipts contains particulars of extreme interest, among which may be noted the benefits of Peg Woffington, Mrs. Pritchard, Mrs. Cibber, Kitty Clive, Macklin, Dr. Arne, Dr. Johnson (in connection with his play of Irene), Barry, Woodward, and others, besides several private benefits of Garrick's, respecting which the author says: "The reason of

entering it among the rest of these sums was, because the principal treasurer should know nothing of the matter," and again, "This charge was also set down, that the principal treasurer should not know to the contrary, because it was told him that Mrs. Cibber paid for her benefit, and he perhaps would have insisted upon the same terms for his wife (Mrs. Pritchard). Mr. G——k is the author of 'Lethe,' and did receive £56 8*s.* 6*d.* for this night. The audience would not suffer this farce to go on." Finally, among many other items which could only be known to those connected with the management, may be noted the curious one of fees received from the orange women, details as to lamplighters, bill stickers, and wardrobes, and several royal commands by George II. and Frederick, Prince of Wales.

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folio), Thomas Hallam, Mrs. Hallam (original drawing), Elizabeth Woodville, by Facius ; Addison (mezzo.), Bullock, 1781 ; Hippisley, by Green ; John Cruger (i.p.b.l.) ; Jane Shore (scarce 4to etching) ; Colden (i.p.b.l.) ; Hippisley (original drawing) ; Bowling Green (folio aquatint, proof before all letters) ; Trinity Church (folio), by Rolph.

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Theatre (benefit of A. J. Allen), Mary Taylor (original drawing in colors), Mary Taylor and F. S. Chanfrau (ditto), J. Vandenhoff as Cato (i.p.), Miss Missouri (original drawing in colors), D. C. Anderson (original drawing), D. C. Anderson, autograph letters, The Celebrated Pas de Quatre, Carlotta Grisi, Marie Taglioni, Lucile Grahn, and Fanny Cerito (i.p., folio lith.), Chalon–Maguire, Mlle. Taglioni as Bayadere (folio lith. in colors), Fornasari as Zampa (original drawing in colors), John James Love (folio lith., i.p.), W. E. Love (original drawing), Mme. Vestris as Mrs. Page (folio mezzo.), S. W. Reynolds, also autograph letters, 1831, F. Bartolozzi, by Bettoni ; Mme. Vestris as Orpheus (original drawing in colors), Mme. Vestris, Miss P. Glover Williams and Liston in Paul Pry (folio mezzo.), Clint–Lupton, Chas. J. Mathews (folio lith., i.p.), as Rattleton (i.p ), Miss Shaw, Yates and Miss Cotteril in Nicholas Nickleby (folio lith.), S. D. Johnson (original drawing), Paul and Mme. Taglioni in La Sylphide (folio lith., New York, 1839), Marie Taglioni (folio lith. in colors), Mlle. Taglioni in La Sylphide (folio mezzo., ditto, in a series of 6 i.p. folio lithos.), Paul Taglioni (folio various and autograph letters), Sr. de Begnis (i.p., folio lith.), Miss Shirreff (original drawing in colors), also (i.p., folio lith. and autograph letters), Wilson in Amalie (folio lith.), Apotheosis of Handel (folio), Heath, John Wilson, (4to lith., i.p., and original drawing in colors, by Toedteberg, 1848), Jane Sheriff as Zerlina (original drawing in colors), Jane Shirreff, Priscilla Horton, and Harriet Taylor as the Three Witches (i.p., lith.).

Ireland—Vol. II., Part VII.

Cartlitch as Percy (original drawing in colors), Miss Inverarity as Cinderella (ditto), Fanny Elssler (i.p., and 6 others, folio), Master Diamond (4to lith.), National Theatre (benefit of Miss Shirreff, Wallack, Mathews, and others), Capt. Marryat, autograph letter, The Misses Shaw (4to lith.), Mary Shaw (original drawing in colors, 2), Master John Diamond (ditto), Winfield Scott, autograph letter, Mary Ann Lee (original drawing in colors), Miss Inverarity (ditto), John Gilbert (ditto), M. Van Buren, autograph letter, G. P. R. James (i.p.b.l. and autograph letter, 2 pp.), Wm. Creswick (4to, p.b.l.), Miss Poole as Marceline (lith. in colors and original drawing in colors), Giubelei (original drawing), Manvers as Pierre (lith., i.p.), Benj. Webster (folio lith., i.p.), Mrs. Fitzwilliam (original drawing in colors), Terry (folio mezzo.), Yates (folio mezzo.), Say, Mrs. Fitzwilliam as Nelly (folio aquatint), Starling, Chestnut Street Theatre (Mrs. Fitzwilliam's benefit, 2), Mons. Alexandre's characters (folio lith.), also as Rogueries of Nicholas (2), and portrait (folio mezzo.), brilliant proof before all letters, Park Theatre benefit, Mr. and Miss Vandenhoff, 1840, Mary Stuart and Rizzio (folio mezzo.), proof before all letters, Fradelle–Say, Mary and Darnley (folio mezzo.), Dunkarton, Fanny Elssler, autograph letter, Richelieu (fine old proof), burning of National Theatre, 1839 (folio lith.), Miss Vandenhoff as Juliet (i.p., lith.), Bowery Theatre (Mrs.

Shaw's benefit and others), Petipa and Carlotta Grisi (folio lith.), Mlle. Desjardins and Mons. Gabriel de Corponay (folio lith.).

Ireland—Vol. II., Part VIII.

Mrs. Hoey (original drawing in colors), F. Elssler as La Voliere (folio lith. in colors), W. Love (i.p., folio lith.), Harvey Leach (Hervio Nano, the Gnome Fly), original drawing, another in colors, Bihin (folio lith.), "Ardaric" in Attila (folio lith. in colors), Mons. Bihin (folio lith.), Joseph Brant (2), Bowery Theatre, Hamblin's benefit, Mrs. Sloman's benefit and others, Henry Ed. Stevens, autograph letter, Mitchell (original drawing in colors), W. G. Jones, ditto (2), Mitchell as Man-Fred (4to lith.), Louis Mestayer (original drawing in colors and autograph letters), A. W. Fenno (autograph poem, 1825), Barney Williams (5 lithos., original drawing in colors), Buckstone as Wheedle (4to lith.) and many others in character, Ann Russell Hill (original drawing in colors and autograph letters, 3), Adam Leffler (lith., i.p.), Rubini (folio lith., i.p.), and as Othello (folio lith.), Master Hughes and his Brothers (folio lith.), Braham as Orlando (folio), Dighton, Braham (folio, in colors), Wood, Cardon, Mrs. Sutton (2 original drawings in color), Dr. Arne (4to), Cherubini, autograph letter, Tyrone Power (autograph letter and original drawing in colors), Julius Benedict (i.p., lith. 4to), R. T. Conrad, autograph letter, Fanny Cerrito (folio mezzo.), Simonean, Every, Kate Horn, Buckland (original drawing in colors), Bowery Theatre (C. Mason's benefit, Letort's benefit, Levi J. North's benefit, and others), W. H. Sedley [Smith] (original drawing), Franz Liszt (folio lith., i.p.).

Ireland—Vol. II., Part IX.

Mrs. D. P. Bowers (original drawing in colors), Macready as Werner (folio lith., i.p.), Mrs. Seymour (original drawing in colors), Cromwell (folio mezzo., by Charles Turner), Charles I. (folio mezzo.), Faber, Jr., 1717, Charles I. in the Guard Room (folio mezzo.), Sanders, Charles Dickens (folio), Hall, 1868 (proof), Fanny Elssler (folio lith., i.p.), Maria Edgeworth (i.p.), Napoleon at St. Helena (folio mezzo.), Haydon-Coombs, his residence there (folio mezzo.); James J. Prior (original drawing in colors), Chestnut Street Theatre (Maywood's benefit and last appearance), Bowery Theatre (C. Mason's benefit), J. G. Vandenhoff (2 i.p. lithos.), Handel (folio mezzo.), Faber, 1749, John E. Owens as Solon Shingle (folio lith. and autograph letters), Harry P. Grattan (original drawing in colors, autograph letters, 2 pp., 4to), Goethe, J. B. Booth, Jr. (original drawing), Adelaide Phillips (folio lith.), Wyzeman Marshall (original drawing), J. S. Silsbee as Sam Slick (lith. folio), A. Newsam, Charles M. Walcot (original drawing in colors), Stephen Massett (i.p., lith. 4to, and autograph letters), E. L. Davenport (folio lith.), 2 autograph letters, folio lith. as Sir Giles, William Tache (original drawing), General Tom Thumb (folio lith.), autograph letters, Thomas Barry, Macready (original drawing in colors, folio),

Eliza Phillips (i.p., lith.), Joseph Artot (folio lith., i.p.), Ole Bull and Vieuxtemps (4to lith.), Ole Bull (i.p.), Halpin; also lith. 4to, folio, etc., autograph letters, Vieuxtemps (folio lith., i.p., 2), de Beriot (4to lith., i.p.), Sallie St. Clair, autograph letter, Max Bohrer (folio lith.).

Ireland—Vol. II., Part X.

J. R. Anderson as Ulric (folio lith., i.p.), Chanfrau and Winans (original drawing in colors, folio), Mrs. Mowatt as Lucia (original drawing in colors), Mrs. Hunt [Drew] (original drawing in colors, folio), General Green (i.p.b.l), T. G. Booth (original drawing in colors), J. Winans as Joe (folio lith., New York, 1848), Chanfrau as Mose, and Mary Taylor as Lize (4to, lith.), Chanfrau as Mose (original drawing, folio, in colors), Mrs. F. S. Chanfrau (folio lith.), Chanfrau as Sam (folio lith.), Rose Cline (original drawing in colors), James Rees (autograph letter, 2 pp., 4to, 1841), F. Palmo (private plate, 2, and original drawing in colors), Mme. Borghese (ditto), Emma Albertazzi (folio lith., i.p. 2, and autograph letter), de Begnis (4to), C. Knight, Chestnut St. Theatre (Anderson's benefit and others; also autograph letters, 2), as Huon (i.p.b.l.), Clara Ellis as Evadne (original drawing in colors), Chestnut St. Theatre, Chippendale's benefit (Dyatt's benefit), Mrs. Skerrett (original drawing in colors), Geo. Skerrett (ditto), Macready (ditto), W. H. Crisp (original drawing), M. W. Balfe and autograph letter, I. J. Frazer (folio lith., i.p.), T. B. de Walden, autograph letters, G. S. Buckley (4to lith. and autograph letter), Mme. Celeste as Miami (folio lith.), Anna Cora Mowatt (folio lith.), James Mowatt (autograph letter, 4 pp., folio), E. L. Davenport (autograph letters), Burning of the Bowery Theatre (folio lith. in colors), John E. Dunn (original drawing in colors and autograph letters), also Burton's Theatre benefit, Eliza Crisp (original drawing), Rosina Pico (folio lith., 2), Chas. Bass (autograph letters, 3 pp., 4to), autograph letters of Mr. and Mrs. Humphrey Bland, Park Theatre (Murdock's benefit), Mrs. D. P. Bowers (folio lith., 2), Ellen Tree as Ion (folio lith.), Albert Smith (folio lith., i.p.), Adolph Adam (folio lith.), Park Theatre (Simpson's benefit), Mrs. John Drew (original drawing). Julia Dean as Julia (original drawing in colors, folio, also lith. folio), L. de Garmo Brooks (folio lith.), George Lord Jeffryes (folio mezzo.), C. Cooper, Anna Cruise-Cowell as Miami (original drawing in colors), Ed. Eddy (autograph letters, 2, and folio lith.), Walnut St. Theatre (first appearance on any stage of Miss Caroline Chapman), Der Americanische General Arnold.

Ireland—Vol. II., Part XI.

Anna Bishop (original drawing in colors), Jas. Stark as Hamlet (ditto), M. and Mme. Monplaisir (folio lith. in colors), Caroline Chapman (original drawing), Hermine Blangy (folio lith., i.p., and autograph letter, 3 pp., 1846), as Sylphide (folio lith.), in Giselle (folio lith. in colors), Benjamin A. Baker, (lith.

and autograph letters, 2), Charlotte Nickinson (Morrison) autograph letters (2), Mrs. W. J. Florence (folio lith.), Collins as McShane (folio lith.) A. Newsam as Paul Clifford (folio lith., i.p.), and the Widow Machree (folio lith.), Jas. Stark, autograph letter, 1848, Viennoise Children (folio lith. in colors, 2), Eliz. F. Ellet, autograph letter, Watale Perelli (folio lith., i.p.), Fortunata Tedesco (4to lith.), Park Theatre benefit of Bass, C. Burke as Dickory (original drawing in colors), Catherine Wemyss [Duffield] (portrait, and 2 autograph letters), Montezuma (fine old line engraving), Ethan Allan, by Buttre ; Charlotte Crampton (original drawing and autograph letters) ; also Albany Theatre benefit, R. Sands and his 2 Sons (4to lith. in colors), and his horse May-Fly (folio lith.), J. B. Roberts (original drawing in colors, and autograph letters), Kate Denin, Ryan (original drawing in colors), Jenny Lind (folio) W. S. Ormsby, (folio lith.), Sesto Benedetti (folio lith.), Castle Garden interior (folio lith.) and several bills, Anna Bishop (several), Robt. N. C. Bochsa (4to lith., and autograph letters), Mme. Persiani (folio lith. in colors), Chas. Pitt as Gloster (folio original drawing in colors), Mme. Macfarren (folio lith.), Chas. Pitt (folio lith., i.p.), Geo. Cruikshank, autograph letters, the Misses Heron (folio lith.), A. Newsam, E. Simpson autograph letters (2), the original elevation for the Broadway Theatre, signed J. W. Trimble, Architect and Builder (folio water colors), Rosalind Telbin (p.b.l.), Risley and his 2 sons (folio lith., 2), Mrs. G. P. Larren (original drawing in colors), Henry Clay (4to mezzo.), Ritchie, and autograph letter, 1828, Cornwallis (p.b.l., in red), Bartolozzi, Julia Turnbull as Naiad Queen (folio lith.).

Ireland—Vol. II., Part XII.

George Jordan (original drawing in colors), W. E. Burton as Captain Cuttle (ditto), Fanny Cerito as Esmeralda (folio lith., colored), Chatham Theatre (original drawing in colors), Gen. Scott (folio, i.p.), Rogers, Fanny Herring (original drawing in colors), Mrs. Barney Williams (4to lith., colored), F. S. Chanfrau (4to lith.), as Mose (4to lith., 2), Winans as Joe (4to lith.), Chanfrau as Mose (original drawing in colors, folio), Emily Mestayer (original drawing in colors), Benj. A. Baker (autograph letter), Lavater (folio, by Wm. Blake), Emperor Nicholas I. (folio), Dawes–Robinson, Lola Montes (folio lith.), Farinelli (original drawing in colors), Burton's Theatre (original drawing), W. E. Burton as Captain Cuttle (folio lith.), Teresa Truffi (4to lith.), T. B. Johnson (original drawing in colors), W. J. Hammond (folio lith., i.p.) as Sam Weller (4to lith. in colors, and another), Mme. Laborde (original drawing in colors), Hammond as Filch, Tamburini and Mme. Persiani (folio lith., colored), Marriage of Gen. Tom Thumb and Lavinia Warren (4to lith.), Aaron Burr (i.p.), O'Neill, N. B. Clarke (original drawing in colors, and autograph letters), Boadicea (folio), Stothard–Wm. Sharpe, another (folio), Opie –Wm. Sharpe, A. H. Purdy (4to lith., i.p.) and benefit, National Theatre, Gertrude Dawes (original drawing in colors), Mary

Gannon (original drawing), John Dolman as Leon (4to lith., i.p.), Jas. Delmon Grace (original drawing in colors), W. E. Burton as Toodle (4to lith., 2), "Cuttle Fish," W. Wright as Tilly Slowboy (4to lith. in colors), Max Maretzek (4to lith., and original drawing in colors).

Ireland—Vol. II., Part XIII.

Jenny Lind (folio lith. in colors), Couldock as Hamlet (original drawing in colors, folio), Lizzie Weston as Oberon (original drawing in colors), Caroline Hiffert (folio lith.), Macready (folio), Thorburn–Posselwhite, as Macbeth (original drawing in colors), Astor Place Opera House bill—Night of the Riot, May 10, 1849, Paul Brilliant (original drawing in colors), M. and Mme. Marzetti (ditto), Burton's Theatre (benefit of Mrs. J. Sloan), Ignazio Marini (folio lith., i.p.), Angelina Bosio, as Martha (original drawing in colors), and Sr. Salvi in Lucia (folio lith.), Lorenzo Salvi (folio lith.), D. B. Lorini (folio lith., i.p.), Filippo Coletti (folio lith.), Hudson as Knight of Arva (folio lith., i.p.), Couldock as Richard (original drawing in colors, folio, and autograph letters, 3), Ellen Bateman as Richard (original drawing in colors, folio), Kate Bateman as Richmond, ditto, Kate and Ellen Bateman, 4 and 6 years of age (4to lith.), Kate Bateman (folio lith.), P. T. Barnum (4to lith., and autograph letter), Escape of the Three Musketeers (original drawing in colors, folio, by Toedteberg, 1854), Gertrude Dawes (original drawing in colors), Mrs. C. Mestayer as Hasserac (4to lith. in colors), Chanfrau's Theatre, benefit of B. Williams, Mrs. F. B. Conway (original drawing in colors), Harry Watkins as Davy ditto, Jenny Lind (folio), D'Orsay–Lemon and also unfinished proof, Ben Yates (original drawing in colors), W. E. Burton as Aminadab (4to lith.), Benj. Webster, autograph letter, Tom Taylor (2), Fenimore Cooper, autograph letter, 1840, Burton's Theatre, benefit of H. Placide, Marie Durêt as Jack Sheppard (original drawing in colors), Alex. Dumas (p.b.l. and autograph letters), Emma E. Taylor (4to lith., colored), Wm. Goodall (original drawing in colors), Cesare Badiali (4to lith., i.p.), first appearance of Jenny Lind in America, Castle Garden Interior, Sept. 11–14, 1850 (folio lith. in colors), Jenny Lind (original drawing in colors, folio), Wolf–Metzeroth (i.p., lith. folio), as Amina (folio lith. in colors), autograph letters, admission ticket, etc.

Ireland—Vol. II., Part XIV.

Mlle. Parodi as Norma (folio), Newenham–Harris, G. V. Brooke as Othello (original drawing in colors, folio), Caroline Roussett (folio lith. in colors), Wm. Davidge (4to lith.), Adelaide and Josephine Gougenheim (2 folio lithos.), F. B. Conway (4to lith.), W. H. Don (folio lith., i.p.), Mme. Ponisi (original drawing in colors), Miss E. Kimberly as Rosalind (folio lith.), and 2 others, Julia Bennett Barrow (original drawing in colors), Eliza Logan, autograph letters, R. Elliot Graham (folio lith., i.p.), Mark Smith (original drawing in colors), Mary Devlin (2 drawings), James Pilgrim (original drawing),

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Ireland—Vol. II., Part XV.

Water-color drawings, etc., of Lester Wallack, W. H. Norton, G. V. Brooke (2), Mad. Drouett, Ellen Bateman (2), Alboni (2), A. H. Davenport, Robt. Johnston, Goodall, Mrs. W. G. Jones, Mrs. Florence, Uncle Tom, Mrs. Howard as Topsy, etc. Autograph letters, etc., of Sontag (2), Bochsa, Adelina Patti, A. H. Davenport, Laura Keene, etc. Mezzotint portraits of Anna Thillon, Matilda Heron, Sontag (proof), etc.

Ireland—Vol. II., Part XVI.

Water-color drawings, etc., of Borani, J. R. Anderson, "Jim Crow" Rice, Alice Grey, Fanny Dean, Yrca Mathias (2), Miss Davenport, Harry Seymour, etc. Autograph letters, etc., of Louisa Pyne, E. L. Davenport (2), Kate Reignolds, Eliza Hamblin, Dion Boucicault, Verdi, "Jim Crow" Rice, J. W. Lannergan. Mezzotints of Miss Rafter (Kitty Clive) as Phillida, and Wofington, by Faber, etc., and a series of fine India proof illustrations to Faust, by Mayer.

Ireland—Vol. II., Part XVII.

Water-color drawings of Brignoli and Mlle. Piccolomini, Anne de Stankowitch, Miss Albertine, Morris Barnett, Brignoli, Amodis, Mary Marsh, Master Marsh, Adah Clifton, Emily Thorne, Georgiana Hodson, Lina Windel, Rachel (3), Mary Wells, J. E. McDonough, etc. Autograph letters, etc., of Morris Barnett, H. Hall, Brignoli, J. S. Clarke, W. H. Ainsworth, Brougham, Rachel, S. K. Chester, etc. Portrait of Mazarin, by Nanteuil; colored view of Castle Garden, etc.

Ireland—Vol. II., Part XVIII.

Water-color drawings of Mlle. Rolla, Mad. d'Angri, Gassier, Mrs. J. H. Allen (3), Mrs. Dennis McMahon (2), Mr. and Mrs. J. H. Allen, Miss Elsworth, Edwin Forrest, John Wood, Dan Setchell, Emma Stanley, Mrs. John Wood, the Gale Sisters (2), Louise Lamoreux, the Pratesi Sisters, Helen Western, Louise Western, C. J. Arnold, A. H. Davenport, Carl Anschatz, etc. Autograph letters, etc., of Longfellow, A. Oakey Hall, Chas. Wheatleigh, C. J. Mathews (2), Emma Waller, Thalberg, Delphine Gay (Girardin), B. Fairclough, etc.; also a fine proof portrait, with familiar inscription, by Mrs. John Wood.

Ireland—Vol. II., Part XIX.

Water-color drawings, etc., of Lester Wallack (2), F. C. Bangs, Brougham, John Dyatt, Mrs. Lander, Harry Pearson, J. B. Howe (2), Charlotte Crampton, Adah Isaacs Menken, Barton Hill, Morton Price, Lucette, Ida Vernon, Mad. Gassier, Mlle. Piccolomini, Steffani, Agnes Robertson, Laura Keene, Anne Deland, Mrs. Vining, Charles Thorne, Jr., Mrs. Frank Drew, Geo. Holland, etc. Autograph letters, etc., of Barry Sullivan, Effie Germon (2), Barton Hill, Edwin Booth, Laura Keene (2), Halevy, Jefferson, Milnes Levick, etc., and the Bartolozzi prints of Catherine of Russia, and Nell Gwyn.

Ireland—Vol. II., Part XX.

Water-color drawings of Pauline Colson, Ada and Emma Webb, Mlle. Hennecart, Adelaide Nixon, Carrie Nelson, Sara Nelson, Ella Zoyara, Adelina Patti (2), Adeline Speranza, Theodor Döring, W. B. Harrison, etc. Autograph letters of Mortimer Thomson "Doesticks," Russell Smith (2), etc., and several rare views of New York City.

Ireland—Hagan, I.

Mrs. Barney Williams (lith.), Charlotte Cushman as Meg Merrilies, Mrs. D. P. Bowers, Booth as Hamlet (folio), Jefferson as Rip (folio), J. S. Clark (lith., colored), Barrett as Cassius (folio), W. J. Florence (4to lith.), Mrs. Florence (lith.), Chanfrau (lith. in colors), Mme. Ponisi, Anna Bishop (lith.), A. Newsam, John Ogden (lith., 2), Isabella Hinckley (lith.), Adelaide Phillips (lith.), Brignoli (lith.), Dan Bryant (lith.), 2 autograph letters, 26 bills.

Ireland—Hagan, II.

Lester Wallack (folio lith.), Mrs. Florence (folio), Florence (folio lith.), John S. Clarke in 10 characters (folio lith.), Maggie Mitchell (folio, 2), Jane Coombs (folio), John T. Raymond (folio), Emma Grattan (lith.), Geo. L. Fox (folio lith.), Mrs. J. P. Addams (folio lith.), Gottschalk, 13 autograph letters, 49 bills.

Ireland—Hagan, III.

Satin bill, Brooklyn Academy, being the last appearance of Booth on any stage, Booth (folio p.b.l.), Wm. R. Blake (original drawing), N. B. Clarke (original drawing), S. A. Emery (folio lith.), Edwin Booth (original drawing, folio), G. L. Fox (lith.), Dan Bryant (folio lith.), Joseph Marzetti (original drawing), Augustin Daly (folio lith.), Kate Bateman (i.p., folio lith.), Honoré de Balzac (p.b.l.), Mlle. Medori (lith., i.p.), 5 autograph letters, 52 bills.

Ireland—Hagan, IV.

J. W. Wallack as Dick Dashall (original drawing), Mr. and Mrs. J. C. Williamson, (2), J. S. Clarke as Toodles (folio lith. in colors), Mr. and Mrs. Florence (lith.), Lotta (4 lithos.), Robert Heller (folio lith.), H. J. Byron (i.p., lith.), Chas. Wyndham (lith.), Mrs. John Wood (2), Mlle. Vestvali, Bernard Macauley (folio lith.), Mrs. Farren (original drawing), Brian Borhoime (p.b.l.), Offenbach (lith.), Neafie as Don Cæsar (lith.), 19 autograph letters, 45 bills.

Ireland—Hagan, V.

Chas. Kean as Louis XI. (original drawing), J. W. Wallack, Sr. (original drawing), Boucicault (lith.), Johnstone as Dennis, J. W. Booth (lith.), J. S. Clarke (lith.), Chanfrau (lith.), Henry Irving as Hamlet (folio lith.), Sheridan (mezzo., by Turner), John E. Owens (folio lith.), Chas. Kean (i.p.), John Scudder (original drawing), Chas. Pope (original drawing), George Sand (i.p., lith.), Thomas H. Glenney (lith.), Carl Formes (i.p., lith.), Carl Bergmann (original drawing), John McCullogh (lith.), James M. Wehli (lith.), Carl Rosa (lith.), Camilla Urso (lith.), Charley White (4 lithos.), 16 autograph letters, 14 bills.

Ireland—Hagan, VI.

E. L. Davenport (folio lith.), Ada Isaacs Menken (original drawings, 2), Benjamin Webster (folio lith.), Rose Eytinge (original drawing, Jennie Morton (lith.), François Ravel (original drawing), Jerome Ravel (original drawing), John E. Owens (lith.), Parepa Rosa (lith.), Sr. Roverre (lith.), Miss M. Tree by Dighton, Giuseppe Mario, Samuel S. Sanford (lith.), Matilda Heron as Medea (lith.), Mrs. G. C. Howard (lith.), Grimaldi, Geo. L. Fox, 9 autograph letters, 18 bills.

Ireland—Hagan, VII.

Shakespeare (mezzo.), Turner, Bogumil Dawison as Richard (folio drawing in colors, by Toedteberg, 1853), Carl Rosa, Arditi, Christy, Birch, Wambold, and Backus, Theodore Moss (original drawing), Mme. Alboni (i.p.), Mlle. Sontag (i.p.), Wm. Formes (i.p.), Clara Morris (lith.), 13 autograph letters, 18 bills.

Ireland—Hagan, VIII.

Jenny Lind (folio), Holl, Thomas Baker (lith.), Lady Don (original drawing), D. H. Harkins in 9 characters, Mme. Ristori (3), Adolph Adam, Giorgio Ronconi, Mr. and Mrs. Howard Paul, The Georgia Minstrels, Bunyan, by Wm. Sharp ; 18 autograph letters, 8 bills.

Ireland—Hagan, IX.

Miss Davenport-Lander (2 drawings), Jefferson as Rip, Worrell Sisters, Charley White, Charles Gounod (i.p.), Janauschek as Medea, Emil Devrient, Goethe (i.p.), 5 autograph letters, 7 bills.

Ireland—Hagan, X.

Ristori (3), Harriet Beecher Stowe (folio), Ellis, Fanny Kemble, Mrs. Barney Williams, Mrs. Scott Siddons, F. C. Bangs, 12 autograph letters, 37 bills.

Ireland—Hagan, XI.

Lydia Thompson (i.p.), Pound, Frank Mayo, Catherine Lucette (drawing in colors), George Riddle, Mary Cary, Lingard, Mrs. Lingard, Charles Lecocq, Byron (folio), Harlow Meyer, Miss Marriott, Robert Butler, Hermann Hendrichs (i.p.), J. K. Emmet, Gus. Williams, 11 autograph letters, 35 bills.

Ireland—Hagan, XII.

E. L. Davenport as Benedick, Montague, Chas. Wyndham, Fechter as Hamlet, The Kiralfys, Mrs. James A. Oates, Willie Edouin, Mrs. Howard Paul, Fanny Davenport, Mitchell as Crummles (drawing in colors), 5 autograph letters, 30 bills.

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Ireland—Hagan, XIV.

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Ireland—Hagan, XV.

Clara Fisher as Richard III. (original drawing), Fanny Davenport (original drawing), Mrs. John Drew (original drawing), Geo. Belmore, the Buckleys, John Davis, Helen Faucit, Geo. S. Knight, Mary Anne Keeley (original drawing), Fred'k Leslie, Mme. Fursch-Madi, 3 autograph letters, 17 bills.

Ireland—Hagan, XVI.

Edwin Forrest (original drawing), Walter Montgomery (original drawing), Mrs. Edwin Forrest (original drawing), Annie Pixley, Ernesto Rossi, Alexander Salvini, Tamberlik, Zelia Trebelli (i.p.), the Vokes, 1 autograph letter, 30 bills.

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Other rare illustrations in these volumes include Moses Kean's imitation of Henderson's Hamlet, a number of colored caricatures, Mrs. Siddons as Zara, etc.; Miss O'Neill as Juliet (colored); Mossop as Zanga; Macready as Romeo; Thomas Gray, by Muller (proof); and fine plates by Bartolozzi, Vertue, Cruikshank, Scriven, and others.

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| *Music on the British Stage*—Play-bills illustrating the progress of music on the British stage (from the middle of the last century up to the present time) in musical farce, lyric drama, comic opera, comedy opera, grand opera, etc. (in 23 vols.) | 2,700 |
| "*Waverley*"—Play-bills of 34 plays founded on Sir Walter Scott's Waverley novels, poems, etc. (in 15 vols.) | 1,200 |
| *Scotch Plays*—Play-bills of 135 Scotch plays, or plays containing Scotch characters (outside "Waverley"; in 9 vols.) | 700 |
| Total number of play-bills | 7,188 |
| *Autograph Letters*—Autographs and holograph MSS. of authors, poets, artists, composers, vocalists, actors, etc. | 512 |
| *Portraits* and other pictorical illustrations | 452 |

This library of old play-bills, etc., may be said to be unique. No other collection of the kind is known to exist, and it may be questioned whether such another could again be made. The Shakespeare collection, for instance, contains play-bills of 32 plays, and lacks only the second and third parts of Henry VI., Troilus and Cressida, Titus Andronicus, and Pericles. The number of play-bills in each case may be taken as an index of the popularity of the various plays. Hamlet comes first, with 353 bills; of Macbeth there are 325; Othello, 236; Richard the Third, 205; the Merchant of Venice, 200; Romeo and Juliet,

104; and of As You Like It, 158; whereas there are only two each of Timon of Athens and Antony and Cleopatra, and only one each of Love's Labor's Lost and of the first part of Henry VI. It becomes interesting, again, to note the comparative popularity of the various parts. We have, for instance, 125 different actors playing the part of Hamlet, and 177 of Ophelia; 94 of Romeo, and 94 of Juliet; 116 of Macbeth, and 135 of Lady Macbeth, and so on.

The "Waverley" collection would be made complete by the addition of bills of The Betrothed, Anne of Geierstein, Count Robert of Paris, Castle Dangerous, the Surgeon's Daughter, and Rokeby (if ever dramatized). Rob Roy comes first in popularity, with 299 bills, followed by Guy Mannering with 266. In the former there are 116 different actors performing the title *rôle*, and 106 different Baillie Nicol Jarvies. Guy Mannering shows a proportionate number in the leading parts.

That the Scotch collection (outside "Waverley") can be slightly increased is certain. 135 plays may not appear to be a large number, and yet only six or so of these seem to have been in existence in the last century, Douglas being the most popular. Some of the last century Scotch bills, scattered throughout the collection, are exceptionally interesting, belonging, as they do, to the first patent theatre in Scotland—the Theatre Royal, Canongate, and to the first theatre in the new town, Edinburgh. In 1827 James Laing, the antiquarian bookseller, presented them to Mrs. Nasmyth (the wife of the painter), with the remark that they were probably the earliest Scotch bills in existence. Mr. J. C. Dibdin, author of the "Annals of the Edinburgh Stage," believes they are still the earliest known to exist.

The bills illustrating the progress of "Music on the British Stage" contain the names of all the great singers who appeared during nearly a century and a half, from Handel's tenor, Beard, Dr. Arne's tenor, Lowe, Mrs. Clive, Mrs. Cibber, Anne Catley, and Charles Dibdin (in his teens), etc., to Malibran, Grisi, Jenny Lind, Alboni, Titiens, Patti, Nilsson, Trebelli, Albani, etc., Lablache, Rubini, Mario, Braham, Reeves, Santley, Tamagno, etc. Beginning, appropriately, with the Beggar's Opera, it ends with Wagner's Parsifal and Verdi's Otello. It takes in the revival, the climax, and the decline of Italian opera in England. It shows the gradual progress of national opera in the triumphs of Dibdin, Shield, Storace, Michael Kelly, Sir Henry Bishop, Rooke, Barnett, Wallace, Balfe, Benedict, Macfarren, etc.; the praiseworthy struggles of Arnold, Harrison, Louisa Pyne, etc.; the modern successes of "Gilbert and Sullivan," of "Stephenson and Cellier," in comic opera and in comedy opera, and of the "Carl Rosa Company," in their efforts to promote "Opera in English." "First night" and "Never acted" bills are numerous throughout. The "Waverley" section contains many interesting autograph letters of Sir Walter Scott, James Ballantyne, Archibald Constable, Cadell, Lockhart, and of their friends

and contemporaries, and of numerous others. As Sir Walter, in the "Waverley" novels, did not confine himself to Scotch subjects, the letters are representative, in like manner, of all shades of noted men, including leading modern authors. The autograph letters, etc., in the musical section are equally interesting and numerous.

2653 **Players** (The). A Dramatic and Literary Journal; from January 2, 1860, to July 20, 1861 (No. 1 to No. 82). Wood-cuts. London, 1860–1.

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Sweethearts and Wives,
She Stoops to Conquer,
Sheep in Wolf's Clothing,
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Ours,
Beggar's Opera,
Suspicious Husband,
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Playing with Fire,
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As You Like It,
Werner,
Cinderella,
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Paul Pry,
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Vol. I., with original contributions by Thackeray.

4to, half maroon levant, gilt top.

3292 ——— The Tin Trumpet, by the late Paul Chatfield. Plates. London, 1836.

2 vols., crown 8vo, half maroon levant, gilt top, uncut edges.

3293 **Thackeray** (William Makepeace). Yellowplush Correspondence. Philadelphia, 1838.

12mo, half maroon levant, gilt top, uncut edges.

3294 ——— Comic Almanack. Plates by Cruikshank. London, 1839.

Contains the first issue of "Stubbs's Calendar," and an autograph letter from Thackeray, in regard to his rights to the same, is inserted.

Post 8vo, half maroon levant, gilt top, uncut edges.

3295 ——— The Loving Ballad of Lord Bateman. Plates by Geo. Cruikshank. London, 1839.

12mo, half maroon levant, with the original covers.

3296 ——— The Corsair. London, 1839–40.

The original 50 numbers, with contributions by Thackeray.

Folio, half maroon levant, gilt top, uncut edges.

3297 ——— Paris Sketch Book. Numerous illustrations. London, 1840.

2 vols., crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3298 ——— Essay on the Genius of George Cruikshank. Illustrated. London, 1840.

The Westminster Review article, with additions.

8vo, half maroon levant.

3299 ——— Essay on the Genius of George Cruikshank. Numerous illustrations. London, 1840.

The original article in the Westminster Review.

8vo, half maroon levant, gilt top, uncut edges.

3300 ——— Essay on the Genius of George Cruikshank. 40 illustrations. London, 1884.

Large paper copy.

Imp. 8vo, half maroon levant morocco, gilt top, uncut edges.

3301 ——— L'Abbaye de Penmarch. Drame en trois actes. Paris, 1840.

Royal 8vo, half maroon levant, gilt top, uncut edges, with the original wrappers.

3302 ——— Heads of the People. Portraits by Kenny Meadows. London, 1840.

Thackeray contributed some sketches.

2 vols., 8vo, half maroon levant, gilt top, uncut edges.

3303 ——— The Student's Quarter. Colored plates. London, n. d.

Crown 8vo, half maroon levant, gilt top.

3304 ——— The Student's Quarter. Colored plates. London, n. d.

Crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3305 **Thackeray** (William Makepeace). Comic Tales and Sketches. Plates. London, 1841.

2 vols., crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3306 ——— Second Funeral of Napoleon, and Chronicle of the Drum. London, 1841.

First edition.

Post 8vo, original covers, in maroon levant case, by Rivière.

3307 ——— The Irish Sketch Book. Numerous engravings. London, 1843.

2 vols., crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3308 ——— Hood's Magazine. Illustrated. London, 1844–5.

3 vols., 8vo, half maroon levant, gilt top.

3309 ——— The Chest of Cigars; Bob Robinson's First Love, etc. Colburn's magazine cuttings, 1845.

8vo, half maroon levant.

3310 ——— Notes of a Journey from Cornhill to Cairo. Colored frontispiece and numerous wood-cuts. London, 1846.

Crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3311 ——— Mrs. Perkins's Ball. Plates in two states, colored and black. London, 1847.

4to, maroon levant morocco, gilt top, uncut edges, by Rivière.

3312 ——— Vanity Fair. Illustrated. London, 1847–8.

First issue, with extra title and rustic design afterwards cancelled, an inserted portrait and etching, and original wrappers.

8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3313 ——— Vanity Fair. Plates. London, 1848.

8vo, half morocco levant, gilt top, uncut edges.

3314 ——— Our Street. With a double set of the plates, plain and colored. London, 1848.

Small 4to, maroon levant morocco, gilt top, uncut edges, with the original covers.

3315 ——— The Book of Snobs. London, 1848.

Post 8vo, original covers in maroon levant case.

3316 ——— Book of Snobs. New York, 1852.

16mo, half maroon levant, gilt top.

3317 ——— Book of Snobs. New York, 1864.

16mo, maroon levant morocco, gilt top, uncut edges.

3318 Thackeray (William Makepeace). Doctor Birch and his Young Friends. Illustrated. London, 1849.

Small 4to, half maroon levant, gilt edges.

3319 ——— Doctor Birch. Colored plates and wood-cut on title in black. London, 1849.

Small 4to, calf extra, gilt edges.

3320 ——— An Interesting Event. By M. A. Titmarsh. London, 1849.

Of great rarity. Perhaps less than a dozen copies were issued in this form, and this copy has been declared to be unique.

Post 8vo, blue levant morocco, by Rivière.

3321 ——— The Keepsake, 1849. Steel plates. London, 1849.

In this vol., p. 207, is the first appearance of "An Interesting Event."

8vo, half maroon levant, gilt edges.

3322 ——— History of Samuel Titmarsh, etc. Plates. London, 1849.

Post 8vo, calf extra, gilt edges.

3323 ——— Sand and Canvas; a Narrative of Adventures in Egypt. Colored and other illustrations. London, 1849.

8vo, half maroon levant, gilt top, uncut edges.

3324 ——— History of Pendennis. Illustrated. London, 1849.

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3325 ——— The Kickleburys on the Rhine. London, 1850.

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3326 ——— The Kickleburys on the Rhine. Plates. London, 1851.

Second edition, with the paper on Thunder and Small Beer.

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3327 ——— Stubbs's Calendar. Plates by Geo. Cruikshank. New York, 1850.

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3328 ——— Rebecca and Rowena, with the plates by Doyle in two states, black and colored. London, 1850.

Small 4to, maroon levant morocco, gilt top, uncut edges, by Rivière, with the original covers.

3329 ——— Henry Esmond. London, 1852.

3 vols., crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3330 **Thackeray** (William Makepeace). Confessions of Fitz-Boodle and Major Gahagan. New York, 1852.
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3331 ——— The Luck of Barry Lyndon. New York, 1852–3.
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3340 ——— English Humourists. London, 1853.
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3341 ——— The Newcomes. Illustrated. London, 1854.
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3342 ——— Miscellanies. London, 1855–7.
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3344 ——— The Rose and the Ring. 8 plates. London, 1855.
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3352 ——— Mr. Thackeray, Mr. Yates, and the Garrick Club. The correspondence and facts. Stated by Edmund Yates. Printed for private circulation [London], 1859.
8vo, 2 copies and the original newspaper articles in maroon levant case.

3353 ——— Mr. Thackeray, Mr. Yates, etc. Another copy. 1859.
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3354 ——— The Four Georges. Cornhill Magazine. London, 1860.
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3355 ——— The Four Georges. New York, 1860.
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3358 ——— The Four Georges. Illustrated. London, 1861.
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3359 **Thackeray** (William Makepeace). The Victoria Regia. Edited by Adelaide A. Procter. London, 1861.

Original contributions by Thackeray, Tennyson, etc.

8vo, half maroon levant, gilt edges.

3360 ——— Lovel the Widower. Illustrated. London, 1861.

Crown 8vo, maroon levant morocco, gilt top, uncut edges, by Rivière.

3361 ——— The Adventures of Philip. London, 1862.

3 vols., crown 8vo, maroon levant, gilt top, uncut edges, by Rivière.

3362 ——— Roundabout Papers. Illustrated. London, 1863.

Original proof sheets of the Cornhill article, with MS. corrections in the handwriting of Thackeray, have been inserted.

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3363 ——— Roundabout Papers. Illustrated. London, 1863.

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3365 ——— Denis Duval. London, 1867.

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Only 20 sets of the colored plates were issued.

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3372 ——— The Heroic Adventures of M. Boudin. 12 illustrations by Thackeray.

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3373 ——— the Humourist and the Man of Letters. By Theodore Taylor. Illustrated. London, 1864.

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3374 ——— William Makepeace Thackeray at Clivedon Court. 15 lithographic plates after Thackeray's drawings. 1865.

Only a few copies privately printed for members of the Elton family.

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3375 ——— A Day with W. M. Thackeray. By Blanchard Jerrold. London, 1872.

8vo, half maroon levant.

3376 **Thackeray** and **Dickens.** Anecdote Biographies, by R. H. Stoddard. New York, 1874.

16mo, half maroon levant, gilt top.

3377 **Thackerayana.** Notes and Anecdotes [compiled by J. Gregs]. 600 sketches by Thackeray. London, 1875.

Considered to have been suppressed.

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3378 **Thackeray.** By Anthony Trollope. London, 1879.

Post 8vo, half maroon levant, gilt top.

3379 ——— Studies on, by James Hannay. London, n. d.

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3380 ——— Bibliography of, by R. H. Shepherd. London, 1880.

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3383 ——— Hints to Collectors of Original Editions, by C. P. Johnson. London, 1885.

Large paper copy; 25 printed.

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3384 **Thackeray** (William Makepeace). Thackeray's London, by W. H. Rideing. Illustrated. Boston, 1885.
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3385 ——— Miscellaneous Essays, etc. Illustrated. London, 1885.
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3388 ——— A Collection of Letters of Thackeray [to Mrs. Brookfield], 1847–1855, facsimiles, etc. New York, 1887.
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3389 ——— Sultan Stork, etc., with a Bibliography of Thackeray. London, 1887.
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3390 ——— The Early Writings of, by C. P. Johnson. Plates in two states. London, 1888.
Large paper ; 50 printed.
4to, half maroon levant, gilt top, uncut edges.

3391 ——— Life of W. M. Thackeray, by Herman Merivale and Frank T. Marzials. London, 1891.
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3392 ——— Reading a Poem. Frontispiece. London, 1891.
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12mo, half maroon levant, gilt top, uncut edges.

3393 ——— The Gray Friar. A Chronicle in Black and White, by Carthusians. Illustrated. London, April, 1892.
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3394 ——— With Thackeray in America, by Eyre Crowe. Illustrated. London, 1893.
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3395 ——— Ballads and Songs. Illustrations by Brock. London, 1896.
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3396 **Thackeray** (William Makepeace). Notes for Speech at Dinner, Oct. 11, 1855, by W. M. Thackeray, on the eve of his departure for America. Letter to W. C. Macready. Philadelphia, 1896.

40 copies printed privately.

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The bulk of this famous correspondence was published in a very mutilated form in 1887. The originals, and much more, will be found in the two volumes here described, including all of those letters which Mrs. Brookfield declined to make known at the time of sale to Mr. Daly, and many others, since acquired, that have never been published.

The contents of the second volume, in detail, are as follows:

Etching of Thackeray, by Hollyer (first proof taken); letter from D. G. Fitz Gerald concerning drawings and letters; water-color drawing of Thackeray, copied by him from drawing by D. Maclise, about 1840; 5 letters to Mrs. Fitz Gerald; 12 drawings given by Thackeray to Mrs. Fitz Gerald, 1 of them a pencil drawing of himself; 3 double pages, containing several sketches each; sepia drawing from Boehm's terra-cotta bust in National Portrait Gallery (moulded from plaster model by G. Durham, A.R.A., 1864); 2 letters to Leigh; pencilled letter to "Gamp and Harris;" fragment of letter (recipient's name not given); 2 letters from Mr. Brookfield's brother, containing references to Thackeray; 5 long letters (containing 41 pp., 8vo) from Mrs. Brookfield to Thackeray, some in answer to published letters; 12 letters from Thackeray to Mrs. Brookfield, 1 in cipher, 1 in French; 7 letters to Mr. Brookfield (1 an invitation in French); poem (which Mrs. Brookfield valued at £50); 7 letters to Chapman; 1 letter to Chapman and Hall; 1 letter to Messrs. Fullerton and Raymond (Boston), when Thackeray was in New York; Thackeray's autograph to a collector; letters to Mr. and Mrs. Brookfield from R. C. Trench (2), A. James (1), Coventry Patmore (1), W. Holman Hunt (1), Eliot Warburton (1), P. K. Shuttleworth (1), Baroness Burdett-Coutts (1), A. W. Kinglake (2), R. M. Milnes (1), W. C. Macready (2), R. W. Proctor (1), R. Montgomery (1), Lord Lyttleton, with poetry (2), F. Pollock (1), W. Buckland (1), Dean H. H. Milman (1), Lady Lyttleton (1), J. M. Kemble (2), Mrs. Carlyle (1), Lord John Manners (1), H. F. Hallam (1), Tom Taylor (1), Lord Lansdowne (1), Dr. J. Brown (1), J. Forster (1), W. Harness (1), J. White (1), H. Hallam (1), Harriet Butler (1), Thackeray's grandmother, containing references to "Titmarsh and that handsome Mrs. Brookfield," Tennyson (1), Dickens (3), Carlyle (1), Gladstone (1), Henry Beyle (1), A. Berry (1), Morton McMichael (1).

Privately printed memoirs of H. F. Hallam (great friend of Thackeray), copy of pencil drawings of Thackeray, by Richard Doyle, in the Print Room, British Museum; photograph of group containing Lord Bulwer-Lytton, Lord Macaulay, T. Carlyle, W. Makepeace Thackeray, Charles Dickens, Geo. McDonald, J. A. Froude, Wilkie Collins, Anthony Trollope. Engravings, etc., of Trench, Holman Hunt, Baroness Burdett-Coutts, Kinglake, Lord Houghton, Macready, Proctor, Mont-

gomery, Pollock, Dean Milman, Mrs. Carlyle, Lord Lansdowne, Dr. John Browne, Forster, Tennyson, Dickens, Gladstone, A. Hallam ; sepia drawing of Thackeray at 13 years, from bust in National Portrait Gallery ; MS. in 6 4to pages of "Horae Carthusianae," Dec. 4, 1820 ; "A very fine print" of Canute, with Thackeray's marginal notes (Aug., 1850) ; MS. of Four Georges, with 70 engravings, etc.; Agnes Repplier's "Letters of Thackeray" ; "The Boyhood of Thackeray," by Anne Thackeray Ritchie, St. Nicholas, Dec., 1889 ; sepia profile of Thackeray ; 11 pages of clippings, etc.

2 vols., folio, olive levant morocco extra, gilt edges, by Stikeman.

The contents of these volumes cost Mr. Daly considerably over $6,000.

3403* **Thane** (John). British Autography. Numerous portraits. London, 1819.

3 vols., 4to, russia.

3404 **Theatre** (The). Wood-cuts. Pp. 1–312. London, no title-page.

Post 8vo, half blue levant, gilt top.

3405 ——— A Monthly Review and Magazine, edited by Clement Scott. Photographic portraits. London, 1878–84.

12 vols., 8vo, half blue levant, gilt top, uncut edges.

3406 ——— An Illustrated Weekly Magazine. Wood-cuts. New York, 1886–89.

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3407 ——— Essay on the Present State of the Theatre in France, England, and Italy. London, 1760.

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3410 ——— An Interesting Review of Circumstances connected with the Ground upon which the late "Royalty" and the more recent "New Brunswick Theatre" stood. London, n. d.

8vo, half green levant.

3411 ——— Thoughts upon the Present Condition of the Stage, and upon the Construction of a New Theatre. London, 1807.

8vo, half green levant, gilt top, uncut edges.

3412 ——— A Letter to a Lady Concerning the New Play House. London, 1706.

8vo, half green levant.

3413 **Théatres de la Place du Chatelet.** Chatelet, et Lyrique, par Daly et Davioud. Numerous plates. Paris, 18—.
Royal folio, half blue levant morocco extra, gilt top.

3414 **Theatrical Biography.** Dublin, 1772.
2 vols. in 1, 12mo, half citron levant, gilt top.

3415 ——— Bladon. London, 1772.
2 vols. in 1, 12mo, half citron levant, gilt top.

3416 ——— Bladon. London, 1772.
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3417 **Theatrical Bouquet.** Prologues and Epilogues. Portrait of Garrick as a drunken sailor. London, 1780.
Post 8vo, half green levant, gilt top.

3418 **Theatrical Campaign** for 1766–1767. London, 1767.
8vo, half morocco, uncut edges.

3419 **Theatrical Dictionary** (New). London, 1792.
Post 8vo, half citron levant, gilt top, uncut edges.

3420 **Theatrical Inquisitor**; or, Literary Mirror, with all the valuable full-length portraits. London, 1812–1819.
14 vols., 8vo, half blue levant morocco extra, gilt top, uncut edges.

3421 **Theatrical Magazine** (so lettered). A Collection of Plays; with numerous scarce portraits in character. London, 1777–80.
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3422 **Theatrical Managers.** General Advice to Theatrical Managers. London, 1789.
4to, half red morocco.

3423 **Theatrical Observer** from January 19 to February 19, 1821; in all, 27 numbers. London, 1821.
12mo, half blue levant, gilt top, uncut edges.

3424 **Theatrical Review**; or, Annals of the Drama. Fine portrait of Garrick and other plates. London, 1703.
8vo, half blue levant, gilt top.

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3426 **Theatrical Scene-Painter.** Letters from. London, 1850–62.
2 vols., 12mo, half red levant, gilt top.

3427 **Theatrical Times.** A weekly magazine of Thespian Biography, etc. Portraits. London, 1847–8.
4 vols. in 2, 8vo, half blue levant, gilt top.

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Honesty in Distress. 1710.
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London, 1710–1853.

5 vols. in 1, 12mo, half red morocco.

3430 **Theophrastus.** Characters of. Translated, etc., by Francis Howell. Numerous illustrations. London, 1824.

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3431 **Thespian Dictionary.** Portraits in red, and interleaved with MS. notes for a new edition. London, 1805.

1 vol. extended to 4, post 8vo, half citron levant, gilt top.

3432 ——— London, 1802.

Post 8vo, half citron levant, gilt top, uncut edges.

3433 **Thespian Magazine and Literary Repository,** with the rare portraits, etc. London, 1793–4.

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4243 ——— Autograph letter, 14 pp., 4to, headed: "Væ misero mihi, quanta spe decide," to the Rev. Dr. Drury, commencing: "Never, Dear Sir, has man suffered so many mortifications in the short space of three weeks." Is offered a situation by Mr. Elliston for his new Theatre in Wych Street as Acting Manager, at a salary of £3 per week. The letter, which is a most interesting one, deals largely with the negotiations Elliston made with Kean, and the great disappointment of the latter in having lost the chance of appearing at Drury Lane. "I have now Sir (he concludes) given a candid, and strictly true account of the transaction, trusting the whole matter to your consideration, and friendly interference." . . .

4244 KEAN, EDMUND. Autograph letter, June 12, 1826, 3 pp., 4to, from Wm. Clarke to Edmund Kean in regard to repayments of money, Deed of Woodend House. Mr. Kean remits bills for £2,250. Messrs. Coutts have purchased £1,000 reduced 3 per cents. "You will see by the papers that Mr. Elliston has given up Drury Lane Theatre," etc. Another, January 24, 1827, 2 pp., 4to, to E. Kean, congratulating him on his cordial reception, and referring to monetary transactions. 2.

4245 ——— Autograph letter, 2 pp., 4to, from J. Powell to Edmund Kean, in regard to various alterations in the play of Hamlet. Autograph letters, 2 pp., 4to, from J. G. Raymond, T. R., D. L., asking Kean's advice about Munden's playing the character of Jack Cade. Another, from Raymond, 1 p., 4to, speaking of the same matter. 3.

4246 ——— Autograph letter, June 24, 8vo.

4247 KEELEY, M. A. Autograph letter, 2 pp.

4248 ——— Autograph letter, April 1, 3 pp.

4249 KEITH, CHARLES. Autograph letter, November 27, 1874, 4 pp. KENT, CHARLES, 1878. KINGFORD, NINON, 1876. 3.

4250 KELK, JOHN. Autograph letter, April 29, 1875, 3 pp.

4251 KELLY, FRANCES MARIA. Autograph letter, 3 pp., to J. P. Collier.

4252 ——— Autograph letter, 4 pp.

4253 KEMBLE, CHARLES. Autograph letter, January 26, 1821, 4to.

4254 ——— Autograph letter, July 1, 1823, with enclosure. 2.

4255 ——— Will of, August 13, 1845, signed C. Kemble.

4256 ——— Copy of valuation of effects and other schedules. 6.

4257 KEMBLE, MRS CHARLES; MARIA THERESA DE CAMP. Autograph letter, August, 1826, 3 pp., 8vo.

4258 KEMBLE, FANNY. Autograph letter, 4to, and play-bill Covent Garden, March 25, 1830. 2.

4259 KEMBLE, J. P. Autograph letter, August 28, 1822, to Alex. Murray, 3 pp., 4to.

4260 ——— Autograph letter, January 27, 1823, to Alex. Murray, congratulating him on his marriage, 2 pp., 4to.

4261 ——— Account of Covent Garden Theatre, June, 1817, with the Enderbys, for oil, four seasons, £6,777, signed by Kemble and the other proprietors.

4262 KEMBLE, J. P. Cheques, signed 1818, July 15, etc. 3.

4263 ——— Do. do. 1818. 3.

4264 ——— Do. do. 1818 and 1820. 3.

4265 ——— Declaration of trust to, concerning £10,200, April 23, 1822.

4266 ——— Stock receipt for £2,000, bought for.

4267 ——— Autograph letter, February 25, 1823, from J. Cheesbrough, English chaplain at Lausanne, to Alex. Murray: "It is with deep regret that I announce . . . the decease of Mr. Kemble . . . at ¼ p. 9 o'clock this morning," etc., 3 pp., 4to.

4268 ——— Account of expenses for physicians, surgeons, apothecary, etc., at his death, signed by P(riscilla) Kemble. 2.

4269 ——— Messrs. Dyke and Stokes's charges for the probate of his will, £199 12*s.* 10*d.*, and their receipt. 2.

4270 ——— Receipt for £100 legacy from him to Mrs. Frances Twiss, signed by Horace Twiss, and extract from will. 2.

4271 ——— Notification by stamp office to Mrs. Kemble of arrears of legacy duties on her husband's will.

4272 ——— Stamp office receipt and discharge for annuity to Jane Mason, his sister.

4273 ——— Stamp office receipt and discharge for annuity to Ann Hatton, his sister.

4274 ——— Account of the personal estate in England of.

4275 ——— Evans's account of sale of his books and prints. £2,575 1*s.* 0*d.*

4276 ——— Account of C. G. Theatre with executors of his estate. Seasons 1822–24.

4277 ——— Coutts & Co., bankers. Various letters and documents bearing on Kemble's estate and Mrs. Kemble's investments, etc. 10.

4278 ——— Autograph letters from John Brandon, of C. G. Theatre, referring to Kemble's accounts. 5.

4279 ——— Draft account of his estate, with Mrs. Kemble, in duplicate. One signed Priscilla Kemble. 2.

4280 ——— List of deeds belonging to Mrs. Kemble.

4281 KEMBLE, MRS. JOHN PHILIP (Priscilla Hopkins, Mrs. Brereton). Autograph letter, May 6, 1823, to Alex. Murray, 2 pp., 4to.

4282 ——— Autograph letter, May 27, 1823, to Alex. Murray, 2 pp., 4to.

4283 ——— Autograph letter, June 18, 1823, to Alex. Murray. Inquiry as to her husband's estate, etc. Statement of her income. Receipt for annuity payment, £473 *2s. 6d.*, etc.

4284 ——— Autograph letter, January, 1825, to Alex. Murray. Speaks of protection of her husband's tomb, etc., 3 pp., 4to.

4285 ——— Her will, alteration in codicil, 2 pp., 4to, July 25, 1824. Further codicil, October 16, 1826, etc. 5.

4286 ——— Autograph letter, February 1, 1826, to Alex. Murray, 3 pp., 4to.

4287 ——— Autograph letter, February 6, 1826, to Alex. Murray, complains of Charles Kemble's extreme want of common good manners and ill-treatment, 3 pp., 4to.

4288 KEMBLE, ROGER. Attested copy of will. KEMBLE, SARAH. Copy of will. 2.

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4484 RAINFORTH, MISS ELIZABETH; RIDPATH, WM. (2); ROBSON, H.; ROSENTHAL, E. 5.

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4486 RAYMOND, GEORGE.. Autograph letter, 2 pp., 8vo.

4487 RAYMOND, HENRY J. Autograph letter, May 10, 1869, 8vo.

4488 ——— Autograph letter.

4489 RAYMOND, JOHN T. Autograph letter, 2 pp.

4490 RAYMOND, RICHARD MALONE. Autograph letters, March 28, 1830, etc. 2.

4491 RAYNER, LIONEL BENJAMIN. Autograph letter, January 25, 1813, 2 pp., 4to, to Winston, and printed copy, Rayner's Parody on the Huntsmen's Chorus. 2.

4492 ——— Autograph letter, May 19, 1814, 2 pp., 4to, to Winston, and 2 bills, Rayner's benefit, June 9, 1825, and June 13, 1826. 3.

4493 ——— Autograph letter, May 27, 1814, 2 pp., 4to, to Winston, bill, and printed copies of two of Rayner's songs. 4.

4494 ——— Autograph letter, January 30, 1815, 4 pp., 4to, to Winston, autograph note signed, and portrait as Giles. 3.

4495 ——— Autograph letter, April 24, 1816, 2 pp., 4to, to Winston, autograph note signed, 8vo, bill C. G., February 20, 1836. 3.

4496 ——— June 29, 1833, 3 pp., 4to, memorial signed by Rayner to the Committee of the House of Commons on the Bill to regulate Dramatic Performances.

4497 ——— Memorial, 3 pp., folio, signed by Rayner, addressed to the Lord Chamberlain, respecting the Strand Theatre, and 2 autograph letters. 3.

4498 REBELLO, CHARLES. Autograph letters, April 23, 1869, etc. 2.

4499 REED, ISAAC. MS., 1 p., 4to.

4500 REEVE, WYBERT. Autograph letters, February, 1864, 3 pp., 8vo, and October, 1867, 3 pp., 8vo.. 2.

4501 REFORD, L. L. Autograph letters, December 2, 1863, etc. 4.

4502 Reynolds, Frederick. Autograph letter, October 11, 1809, 2 pp., 4to. Interesting letter, on the rights of authors, to Drury Lane Management.

4503 ——— Autograph letter, December 27, 1825, 2 pp., 4to, to Sir William Knighton, seeking authority to dedicate his memoirs to His Majesty.

4504 Reynolds, J. H. Autograph letters, 1835, etc., to Laporte, 4to. 8.

4505 Reynolds, Jane. Autograph letters. 2.

4506 Riddell, Charlotte M. Autograph letters, October, 1868, and June, 1878. 2.

4507 Rivers, Miss Fanny. Autograph letter, 2 pp. Mrs. A. Rivers. Autograph letter, May 6, 1860. 2.

4508 Roberts, Emma. Autograph letter, June 21, 1837, 4to.

4509 Robins, George. Autograph letter, August 11, 1835, to Harley.

4510 Robson, F. Autograph letters. 3.

4511 Rodwell, G. Herbert. Autograph letters, 1818 and 1828. 3.

4512 ——— Autograph letters, 1837, 1838, and 1840. 3.

4513 ——— Autograph letters, 1843–4. 3.

4514 Roselle, W. H. Autograph letter, 2 pp., 8vo. Roxby, Robert. Autograph letters, 2. 3.

4515 Roxley, Samuel. Autograph letter, June 28, 1842, 4to, to Oxberry.

4516 Rudersdorff, Mme. Erminia. Autograph letters, September 26, 185-, etc. 3.

4517 Russell, James. Autograph letter, October 23, 1822, 2 pp., 4to.

4518 ——— Box-office sheet, benefit of, July 28, 1819.

4519 Russell, W. Clark. Autograph letter, May 12, 1875, 2 pp.

4520 ——— Autograph letter, December 10, 1875.

4521 Russell, William Howard. Autograph letters, March 6, 1862, etc. 2.

4522 Saint, Albin W.; Salvandy, Mme.; Seymour, Laura; Spagnoletti, P.; Stephenson, Rowland, etc., autograph letters. 9.

4523 SAINT-HUBERTY, MME. (Actress.) 2 autograph letters to the Comte, d'Antraigues, her lover and later her husband, and 2 from d'Antraigues to her. From the Edmond de Goncourt collection, and with his autograph and notes. These letters were published in de Goncourt's Mme. de Saint-Huberty. Bound in cloth, 4to

4524 SAINT LEON, CHAS. VICTOR ARTHUR. Autograph letter, May 29, 1836, 2 pp., 8vo.

4525 SAINT LUKE, I. Autograph letters, 1863 and 1864. 2.

4526 SALM SALM, AGNES, PRINCESS. Autograph letter, November 16, 1862, 3 pp., 4to.

4527 SARGENT, WINTHROP (American Poet, etc.). Autograph letter, September 25, 1869, 4 pp., 8vo.

4528 SAUNDERS, JOHN. Autograph letter, 2 pp. SCOTT, CLEMENT. Autograph letter, April 12, 1875. 2.

4529 SCOTCH CELEBRITIES. Autographs and portraits of, 219. An exceptionally fine and important collection, including Robert Burns's original and earliest version of "Queen Mary's Lament," 3 pp., folio, substantiated by Gilbert Burns, the poet's brother; a long letter to "My Dr. Countrywoman," folio, in which Burns speaks of "the black story at home," etc.; and MS. verses, 5 stanzas; James Hogg, autograph letter, 3 pp., 4to, October 15, 1811, and MS., 2 pp., 4to. An exceedingly fine letter of Adam Smith, 3 pp., 4to, to Thomas Cadell, relating to his work, "The Theory of Moral Sentiments." Long and interesting letters of Sir Walter Scott to Joseph Cooper Walker, 3½ pp., 4to, 1809; another, 1817, 4to; one to W. Laidlaw, January 21, 1825, "The great disaster of Constable here and Hurst and Robinson in London stopping payment was the news which welcomed my arrival here," etc.; to Wm. Hewes, 1825, 2 pp., 4to; to George Handley, 1826, 2 pp., 4to; one of 2¼ pp., 4to, December 26, 1810 with "Epitaph on William Seward," in response to invitation from the Dean of Lichfield; February 16, 1830, 2 pp., 4to; December 28, 1832, 4to; one of 2½ pp., 4to, to General Ainslie; April 30, 1828, 1½ pp., 8vo; July 13, 1826, 4to; May 15, 1828, 4to; April 6, 1½ pp., 4to; June 13, 1826, 2 pp., 4to; March 21, 1826, 3 pp., 4to, a very fine letter; besides 2 pp., MS. of Life of Bonaparte, 2 pp. from MS. of Tales of a Grandfather, and various others. There are, in addition, autograph letters of his father, Walter Scott, Lady Scott, Walter Scott, his son, and letters of Robert Bloomfield, relating to him; a very fine letter of James Ballantyne, dated Abbotsford, September 24, 1822, and relating to Sir Walter; seven long and interesting letters from Sir David Wilkie to Thomas Phillips, R.A., and

one to Sir Thomas Lawrence ; four of Allan Cunningham ; one of Allan Ramsay, the painter ; two of Thomas Campbell ; an unusually important letter of Dr. James Beattie, addressed May 22, 1773, to Garrick ; two of Lord Monboddo ; one of David Mallet (Malloch), November 2, 1762 ; three exceedingly interesting 3 pp., 4to, letters from Andrew Brown to George Chalmers ; four letters of James Macpherson, author of Ossian ; 3 page letter, folio, of Dr. James Currie ; letters of Dugald Stewart, Wm. Aytoun, Wm. McGavin, Felix McDonough, John Burnet, the artist ; Mme. Creech, relating to Burns ; Sir James Mackintosh, Sir Wm. Forbes, the friend of Dr. Johnson and Boswell, 4 pp., 4to, 1795, to Edmund Malone, respecting papers and letters left by Boswell to be looked over ; Henry Mackenzie (3), Sir John Sinclair (2), James Drummond, fourth Earl of Perth ; Sir Samuel Auchmuty, Lord Erskine, Wm., third Marquis of Lothian ; Lady Glenorchy (2), Thomas Somerville (2), and many others. Carlyle is represented by no less than 15 interesting letters of 2 to 4 pp. each, besides 17 receipts to his publishers or other documents, and 2 pp., folio, of the MS. of "A Picture of Husbandry in Annandale." Mrs. Jane Welsh Carlyle by one very interesting 3 page letter. There is, in addition, a large number of excellent portraits, many India proofs before letters, of Burns, Scott, Hogg, Wilkie, Sir Wm. Forbes, Carlyle, etc., and a superb proof before letters, on India paper, of the scarce "Broken Jar," after Wilkie ; as well as 2 original drawings of Scott and 2 of Carlyle. Bound in half morocco, folio.

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4532 SCRAP-BOOK of 88 parts and autograph letters, and several hundred cuttings, relating principally to Thomas King. The portraits include King as Fame, Lissardo, Lucio, Marplot, Ogleby, Perry, Puff, Rimines, and Touchstone. Among the autographs are King's receipts for Drury Lane profits, season of 1782–3, and for his benefits in 1782, 1786, 1795 ; 2 statements of account with the theatre, 3 letters to Peake, and 4 pp. from his diary. Other autograph letters of R. B. Peake, Ann Pitt, John Powell, Jane Hamilton, Leonora Pincott (Wigan), J. Willmott, John Cole, Caroline Heath, W. T. Moncrieff, W. C. Macready, Henriette Lee, W. T. Lewis, John Brunton (2), Thos. Brunton, G. W. Butler, FitzRoy Kelly, Richard Wroughton, and 8 lines in Kemble's hand. There are also Drury Lane benefit bills for the Widow King, 1800, and Mr. and Mrs. Pope, 1802.

4533 SCRAP-BOOK of 277 autograph letters, signed photographs, portraits, etc., gathered by Charles Dickens, the younger. Among the more important autograph letters may be mentioned Bulwer, Louis Blanc, Samuel L. Clemens, Charles Francis Adams, Capt. Marryat, Lever, Trollope, Chas. Kingsley, Thackeray, Moore, Douglas Jerrold, Peter Cunningham, Caroline Norton, Rogers, Chas. R. Leslie, Ruskin, Charles Reade, Frederika Bremer, Stanfield, Richard Doyle, Landseer (2), Maclise (2), Sir Frederick Leighton, Millais, W. Clark Russell, C. J. Mathews, Sotheran, Geo. Colman, Charles Kean, Dutton Cook, with 7 humorous portrait sketches, etc., besides signatures of George IV., William IV., Victoria, Fechter, Mendelssohn, Tennyson, etc. ; an original drawing by Tom Hood, The First Charles Dickens' Birthday Celebration, etc.

4534 SCRAP-BOOK of 328 illustrations to Byron, Scott, Shakespeare, etc.; New York views, costumes, subjects after American artists, portraits, etc.

4535 SCRAP-BOOK of Mr. and Mrs. Edward Knight (Miss Povey). 729 autographs, original drawings, play-bills, portraits, broadsides, etc. Among the more important autograph letters may be mentioned Charlotte Cushman, 4 pp., 4to, Braham (2), O. Smith, Moscheles, Chas. E. Horn, T. P. Cooke (2), Macready, Ferd. Ries, Lorenzo da Ponte (and verses signed), Mrs. Mountain, R. Keeley, Geo. Bartley, F. Burdett, Dora Jordan, Tate Wilkinson, Rd. Wrighten, James Montgomery, Robert Southey, Keswick, 1810, with fine impression of his seal; Henry Clay (2), Edward Knight, Aaron Burr, February 26, 1803, Jane Porter, Dion Lardner, Bp. Philpots, Washington, and lock of his hair certified by Geo. W. Clarke, Richmond, May 25, 1831, Thomas Jefferson, Monticello, August 27, 1822, James Monroe, Thos. Macdonough, G. Wombwell, Clara Fisher, Tom Sheridan, Thomas Abthorpe Cooper, Francis A. Drake, Catherine Stephens, Eliza Yates,

Anna C. Mowatt, Céleste, C. Mathews, S. Kemble, F. W. Fairholt, etc., besides documents, revolutionary passes, and other papers signed by C. Kemble (2), S. Kemble, C. M. von Weber, Givlia Grisi, J. P. Kemble, C. Mathews, Chas. Dickens, Blake the manager, C. J. Mathews (2), T. Cooke (2), C. E. Horn, Macready, Forrest, Elliston, Lind, Flaxman, Cruikshank, Mrs. Sigourney, George IV., C. R. Leslie, R. B. Parke, Eliza Mathews, Tate Wilkinson, Kenny, Joseph Wood, Mary Anne Wood, Ole Bull, George Clinton, Gouverneur Morris, John Adams, James Madison, J. Q. Adams, Andrew Jackson, and lock of his hair, Van Buren, Charles Carroll, John Jay, DeWitt Clinton, Tom Paine, Patrick Henry, John Marshall, Richard Peters, G. Duval, Wm. Wirt, Samuel Griffen, James Ewing, Lafayette, Tremont Theatre Beefsteak Club, October 14, 1832; with signatures of J. W. Wallack, Geo. H. Barrett, Geo. H. Andrews, T. Comer, W. H. Sedley Smith, H'y J. Finn, C. E. Horn, etc. Among the original drawings are "my first attempt at drawing, saved by my mother E. K." and 3 other water-color sketches, an excellent drawing of Quebec, 1829, and 2 other Canadian views, signed E. K., original drawing in colors of Michael Kelly and another, an early and artistic drawing of New York City Hall, original drawing of Elliston, by Wageman; original drawing, by R. Smirke, 1730, and many others. Among the theatrical programmes is the curious English Opera House, April 26, 1822, with the "Farce of Mr. H. . . . This piece was damned at Drury Lane; the Sorrows of Werther, this piece was damned at Covent Garden; and Le Comedien d'Etampes—may very probably be damned *here*"; Broadway Theatre (benefit of Charles Mathews), 2 Drury Lane bills on satin, and 7 others, and Knight's benefit ticket. "A portion of a Frill of poor Kean's which I picked up after he had quitted the stage, etc." The original drawing in colors by Wm. Foster, 1810, of Edward Knight as Jerry Blossom, and a portrait of Wm. Foster in pen and ink by himself, and the last drawing he ever made, with certificate to that effect from Edw. Knight; Knight's passport to travel in France; a large number of early American banknotes and state bills; portraits of Chabert the Fire King, Tyrone Power, Master Betty, Mme. Vestris, Kean, Mrs. Jordan (3), Fanny Kemble, etc.

4536 Scrap-Book, Massingham's (W. W.) collection of over 2,300 dramatic autographs, play-bills, concert and benefit tickets, lottery tickets, orders, passes, documents, proposals, etc., of Drury Lane, Haymarket, etc., in 2 folio scrap-books.

An unusually full and valuable collection, including play-bills of Drury Lane, 1795 and later (89), Haymarket (4), Lyceum (4), Covent Garden, Princess, etc.; autograph letters of Wm. Barrymore (2), Duchess of

Bedford, J. B. Buckstone, Duke of Devonshire, Hon. Charles Grey (5), Duke of Kent, John Povey, Tom Sheridan (brother of R. B. S.), Lord Shaftesbury, Braham, Beverley, Bellamy, Phillips, Charles Kean (2), John Powell, etc.; besides hundreds of signatures and about 900 autograph orders. The benefit tickets—most of which, as also the concert tickets, are beautifully engraved from artistic designs—include Akers (5), Mme. Albertazzi, Mrs. Banti (6), John Palmer (3), Robert Palmer (2), Massingham (7), Massingham, Jr. (2), Whitfield (5), Miss Duncan (6), Miss Mellon (3), Wewitzer (6), Ebers, Waldron, Dignum (25), Wathen (5), Henry and Mrs. Johnston (9), Elliston, Lacy (8), Mrs. Mountain (5), Mr. and Mrs. Mathews, Suett (4), Fawcett (3), Terry (3), Cooke (6), Mrs. Harlowe (4), Bannister (3), D'Egville (4), Mrs. Crouch, Mr. and Mrs. Powell (9), Mrs. Gibbs (4), Mrs. Glover (2), Mr. and Mrs. Bland (5), Dowton (2), Raymond (2), Delpini, King, Mr., Mrs. and Miss Pope, Johnstone (10), Burton (2), Mr. and Mrs. Henry Siddons (2), Kelly (4), Beverley, Barrymore (2), Master Betty (2), Braham, Mrs. Burke, Burrows, Mrs. Butler (2), Mr. and Mrs. Chatterley, Caulfield (3), Mrs. Grimaldi, Mrs. Henry, Miss Kelly, Reeves, Mr. and Mrs. Sparks (1800, 6), Miss Stephens (2), Miss Tidswell (2), and hundreds of others. Also catalogue, and announcement of sale of Princess Theatre, of Taylor's interest in Haymarket, Federal St. Theatre bill (Miss Bates's benefit, May 17, 1802), autograph letter, of T. Harris, October, 1808, autograph letter of W. Lacy, autograph document signed of W. Lacy, document signed of R. B. Sheridan and R. Peake, proposals for rebuilding Drury Lane Theatre, report of committee to proprietors, autograph letters of J. Winston, etc., announcements of sales of shares, silver tickets, debentures, etc., early copies of important indentures, etc.

4537 Scrap-Book of Lester Wallack. Album of autograph letters collected by and mainly addressed to him or Jas. W. Wallack, 110. Autograph letter (3 pp.), Charleston, S. C., March 8, 1820, from Jas. W. Wallack to Elliston, and agreement of engagement between them, August 16, 1820 ; Geo. Colman (3 pp., MSS.); Lester Wallack, poem on the death of his brother, and 2 page dedication and preface to Jas. Wallack, as well as a humorous sketch ; property bill signed by Robert Wilks, Colley Cibber, and Barton Booth ; autograph letters of John Johnstone, C. J. Mathews, Henry Irving (2), C. Kemble, Douglas Jerrold, Samuel L. Clemens, Mrs. Chas. Kean, Wm. Farren, Macready, Hackett, Lester Wallack (2), Charles Dickens, Charlotte Cushman, Edwin Booth, Charles Reade, J. W. Wallack, J. E. Millais, Fechter, Benjamin Webster, Sarah Bernhardt, J. P. Kemble, Tom Taylor, E. L. Davenport, W. Harrison Ainsworth, John Wilks (2), Wm. Lewis,

1793 ; Tom Sheridan, 1811 ; Chas. Macklin, 2 pp., 4to, 1742 ; Andrew Jackson, Duke of Wellington, Barrymore (1791, 3), Thos. Coutts, Landseer, Geo. Colman, Jr. (2), J. Ballantyne, etc.; besides signatures of Adelaide Kemble, Matilda Heron, John Poole, Ludwig Barnay, and others ; letter from the Lambs to Wallack, signed by Florence, Gilbert, Phelps, Hy. Edwards, Lawrence Barrett, Henry Irving, John Howson, etc.; menu signed by Booth, Irving, Gilbert, McCullough, T. B. Aldrich, S. L. Clemens, and others ; Drury Lane bill, March 17, 1831, with H. and Jas. W. Wallack in cast, etc.

4538 Scribe, Eugène—Le Pasticcio ou l'opera à la cour. Original MS. of the 3-act comic opera (86 pp., 4to), from the collection of the Marquis de Queux de St. Hilaire and with his book-plate. Bound in half crushed levant morocco, 4to.

4539 Seymour, C. B. Autograph letter, April 30, 1864, 5 pp., 4to.

4540 Seguin, Anne. Autograph letter.

4541 Sefton and Chippendale. Four important papers bearing on the disappointment to citizens of Richmond by the non-appearance of Booth, two of them being the original petitions, dated April 3, 1850, praying that the "Infirmity of Nature" might not be allowed to deprive them of the privilege of seeing "one of the brightest ornaments of the stage," and signed by fifty prominent citizens. Sefton and Chippendale's reply to the committee, and a letter to the public on "the recent disgraceful affair." 4.

4542 ——— April 18, 1850. "Notice—The business of this establishment (Richmond Theatre) will be wound up on Tuesday next, etc. Sefton and Chippendale." And other papers. (See lot 4407.) 14.

4543 Sefton, John. Autograph letter, February 2, 1845, 2 pp., 4to. "Burton stopped me in the street, regretted that we passed and did not speak, shook hands, drank (cider), and so we cease to call each other ugly names." Very interesting.

4544 ——— Autograph letter, March 27, 1845, 3 pp., 4to. "Young Wheatly has encountered a difficulty in Philadelphia, discovered . . . and compelled to leave the theatre, and dare not play again." Very interesting letter full of theatrical scandal, gossip, etc.

4545 ——— Autograph letter, March 5, 1853, 4to. Letter of introduction to Signor Brigaldi, for Chippendale.

4546 ——— Autograph letter, April 1, 1856, 4to.

4547 ——— Autograph letter, March 28, 1856, 4to. Interesting letter about Barney Williams.

4548 SEFTON, JOHN. Autograph letters, April 23, 1858, 2 pp., each. 2.

4549 ——— Autograph letter, July 8, 1863, 8vo. Letter on his arrival at Liverpool to Chippendale.

4550 ——— Autograph letter, November 24, 1859, 4 pp., 8vo. Interesting letter about theatricals, J. Jefferson, Barney Williams, Miss Coombs, Wallack, Tom Taylor, etc.

4551 ——— Autograph letter, July 23, 1863.

4552 ——— Autograph letter, August 24, 1863, 4 pp. Interesting letter preparatory to his return to New York, "taking back some great pieces," etc.

4553 ——— Autograph letter, September, 1863.

4554 SHUTTLEWORTH, H. C. Autograph letters, 2 pp., each. 2.

4555 SELBY, CHARLES. Autograph letter, October 3, 1855, 3 pp., 8vo.

4556 SELBY, CLARA. Autograph letter, April 22, 1863, 3 pp., 8vo. Asking Chippendale to play Sir Peter at her benefit.

4557 ——— Autograph letter, April 12, 2 pp. Acknowledging receipt of £8 10*s*., for Mr. Seymour's family, with the original subscription list, 2 pp., folio. 2.

4558 SENNETT, C.; SINNETT, A. PERCY. Autograph letters. 2.

4559 SERLE, THOMAS JAMES. Autograph letter, 4to, to John Oxenford. "Macready trusts that he will have your coöperation," etc.

4560 SEYMOUR, EDWARD HICKEY. Autograph letter, September 24, 1801, 4to, to Tom Hill.

4562 SHAKESPEARE CLUB. Formed April 30, 1850, 2 pp., folio, signed by Chapman, Rea, Pope, Geo. W. Taylor, Sefton, Chippendale, J. F. Brady, and the other incorporators.

4563 SHAW, ROSINA (Howard-Watkins). Autograph letter, May 30, 1860, 2 pp., 8vo.

4564 SHERWIN, RALPH. Articles of agreement, February 18, 1823, between him and Elliston, witnessed by Winston, 3 pp., folio.

4565 ——— Autograph list, signed, 2 pp., 4to, of his characters.

4566 SICKELS, DANIEL E. Autograph letter.

4567 SIDDONS, MRS. Song to Galindo, 24 stanzas on 2 pp., 4to, in her own hand. Endorsed by two previous owners.

4568 SIMPSON, EDMUND. Agreement, June 7, 1836, 2 pp., 4to, with Chippendale, "to proceed to New York by the July packet and perform and act," etc.

4569 ——— Autograph letter, May 23, 1843, 4to.

4570 ——— Autograph letter, June 14, 1843, 4to, to Chippendale, offering an engagement.

4571 ——— Autograph letter, June 29, 1843, 4to.

4572 ——— Autograph letter, September 9, 1846, 4to, to Povey, requesting him to meet "Forest" on his arrival and offer terms.

4573 SIMPSON, J. PALGRAVE. Autograph letter, March 9, 1859.

4574 SMART, SIR GEORGE THOMAS. Autograph letter, March 25, 1828, 2 pp., 8vo.

4575 ——— Autograph letter, March 17, 1834, 4to.

4576 SMITH, ALBERT. Autograph letter.

4577 SMITH, CHARLES G. Autograph letters, September 17 and October 25, 1863. 2.

4578 SMITH, E. J. Autograph note, signed, July 6, 1859.

4579 SMITH, SOL. Autograph letter, February 25, 1845, 3 pp., 4to. Interesting account of difficulties of American Theatre, etc.

4580 ——— Autograph letter, April 2, 1845, 3 pp., 4to.

4581 ——— Autograph letter, April 9, 1845, 3 pp., 4to.

4582 ——— Autograph letter, July 10, 1845, 3 pp., 4to.

4583 ——— Autograph letter, August 10, 1845, 4 pp., folio.

4584 ——— Autograph letter, December 23, 1845, 8vo.

4585 ——— Autograph letter, April 14, 1856, 4 pp., 8vo.

4586 ——— Autograph letter, April 15, 1856, 8vo.

4587 ——— Autograph letter, November 3, 1857, 4 pp., 8vo.

4588 ——— Autograph letter, January 31, 1858, 8 pp., 8vo.

4589 ——— Autograph letter, July 26, 1859, 4 pp., 8vo.

4590 ——— Autograph letter, May 21, 1865, 2 pp., 8vo.

4591 ——— Autograph letter, August 21, 1865, 4 pp., 8vo.

4592 ——— Autograph letter, August 10, 1866, 4 pp., 8vo.

4593 SMITH, SOL, JR. Autograph letter, January 19, 1867, 4 pp., 4to, with 10 clever pen-and-ink sketches.

4594 Souza, Mme. Adelaide de (Marquise Flahault). Autograph letter, 2 pp., 8vo.

4595 Spark, Dr. Wm. Autograph letter, October 4, 1858, 4 pp., 8vo.

4596 Spencer, Edward. Autograph letter, January 9, 1846, 3 pp., 4to, to Dawson Turner. Interesting letter about Ann Berry, Upcott and his collection, his own exploits in aerostation, etc.

4597 Stanhope, Earl. Autograph letters, April 9 and May 21, 1817, to Alex^r Murray. 2.

4598 ——— Autograph letters, April 30, 1817, 3 pp., 4to, to Alex^r Murray.

4599 ——— Autograph letters, May 1 and July 3, 1817, to the same. 2.

4600 ——— Autograph letter, July 9, 1817, 2 pp., 4to, to the same, and 2 other pieces. 3.

4601 ——— Autograph letters, 1818 and 1825, to the same. 2.

4602 Stanley, Emma. Autograph letters, January 21 and February 14, 1861, from J. G. Richards, concerning Mrs. Stanley. 2.

4603 Stanley, Mrs. Fanny. Autograph letter, October 17, 1837, 3 pp., 4to, to J. P. Harley.

4604 Stewart, R. P. Autograph letter, 3 pp., 8vo.

4605 Stirling, Arthur. Autograph letter, March 4, 1864, 3 pp., 8vo.

4606 Stirling, Fanny. Autograph letter, 4 pp., 8vo.

4607 ——— Autograph letter, 8vo.

4608 Stoepel, Mme. Lovarny. Autograph letter, February 19, 1852, 4to, to John Brougham.

4609 Stoddart, James H., Sr. Autograph letters, March 9, 1866, 2; and 1 from Jane Stoddart. 3.

4610 Stowe, Harriet Beecher. Autograph letter, October 30, 1852, 4to, to Mrs. M. W. Chapman at Paris, giving permission for the translation of "Uncle Tom."

4611 Strickland, Agnes. MS., 5 pp., 4to, of "The Royal Captive."

4612 Stuart, Wm. Autograph letters, 3 pp., 8vo, to Miss Markham and 2 others. 3.

4613 Sugg, C. Lee. Autograph letter, April 7, 1797, 4to. Seeking engagement for himself and wife.

4614 Swanborough, Louisa. Autograph letter, 2 pp., 8vo.

4615 Tayleure. Box-office sheet, benefit of, September 11, 1821.

4616 TAYLOR, AGNES S. Autograph letter, 4to, to Oxberry.

4617 TAYLOR, CHARLES. Autograph letter, 4to, to J. P. Harley, with 2 portraits. 3.

4618 ——— Box-office sheet, benefit of Mr. and Mrs., August 16, 1806.

4619 TAYLOR, TOM. Autograph letter, September 30, 1857, 8vo, and satirical poem. 2.

4620 TAYLOR, WM. Document signed, John Thynne, Vice-Chamberlain, licensing Wm. Taylor to have Italian operas performed.

4621 TELEGRAPH. Two early American telegrams; one, finely engraved, and the other from Tom Placide inquiring about his stolen trunks. (See lot 4458.) 2.

4622 TERRY, DANIEL. Box-office sheets, benefits of, 1814, 1816, and 1822. 4.

4623 THACKERAY, WILLIAM MAKEPEACE. Original sketch of Braham; autograph letter to Mrs. Brookfield and one from her; autograph letter from Braham's son, Hamilton. 4.

4624 THOMPSON, DR. W. Autograph letter, June 21, 1806, 4to, and another. 2.

4625 THOMPSON, BENJAMIN. Autograph letter, November 6, 1800, 4to, to Richard Peake, threatening decisive legal measures to enforce payment for "The Stranger."

4626 THOMPSON, SIR HENRY. Dinner invitation to Miss Kehan, and menu, with list of guests and remarks. 2.

4627 TILBURY, WM. HARRIES. Autograph letter, January 7, 1853, 2 pp., 4to, and others. 3.

4628 TOKELY. Box-office sheet, benefit of, September 11, 1816.

4629 TRAIN, GEORGE FRANCIS. Letter to Citizen Manager Daly, and programme. 2.

4630 TROLLOPE, ANTHONY. Autograph letter, March 16, 1861, 8vo.

4631 ——— Autograph letter, September 6, 1863, 2 pp., 8vo.

4632 ——— Autograph letter, February 20, 1864, 8vo.

4633 ——— Autograph letter, August 9, 1869, 8vo.

4634 TWISS, HORACE. Autograph letter, December 29, 1825, 4 pp., 4to, to Alexander Murray, regarding Charles Kemble's affairs.

4635 UPCOTT (WILLIAM). COLLECTION OF AUTOGRAPHS of distinguished characters in all classes of life, including sovereigns, statesmen, divines, lawyers, naval and military officers, authors, poets, artists, actors, musicians, men of science, physicians, surgeons, eminent foreigners, and celebrated women. The collection is contained in 13 thick folio vols., with specially printed titles, and consists of 2,078 autographs and 1,000 portraits. Many of the latter are proof impressions of considerable value. Some are private plates of great rarity, and there is a large quantity of fine and scarce mezzotints. The autographs are tastefully mounted on toned paper, with the biographical notices neatly written underneath. At the end of the last vol. is a complete alphabetical index. It was formed by that celebrated collector, William Upcott, who devoted many years to the congenial task of bringing together such a fine and complete assemblage of autographs and portraits, many of which, at the present time, it would be hopeless to procure. The vols. are strongly and handsomely bound in red morocco extra, with inside borders and joints, and the edges gilt.

Below are given a few of the more important items :

Vol. I.—Henry VIII., with fine and rare portrait ; Elizabeth, with 2 fine portraits ; James I.; Charles I., a long and highly important letter, entirely in his autograph, dated from Newcastle, June 4, 1646, to Sir Edward Nicholas, his confidential secretary, with Vertue's fine portrait ; Oliver Cromwell, to the Commissioners for Ireland, with Vertue's portrait ; Charles II., 3 specimens, with Hollar's and Vertue's portraits ; Prince Rupert, with very fine contemporary portrait ; James II., 2 specimens, with Vander-Gucht's portrait ; William and Mary, with fine contemporary portraits ; Queen Anne, with Vander-Gucht's portrait ; George I., with 2 portraits ; George II., with 3 portraits (2 very fine and contemporary) ; George III., 2 specimens, with 2 portraits ; George IV., 4 specimens, with 2 portraits ; Queen Caroline, 2 specimens, with portrait ; Princess Charlotte and Prince Leopold, with 3 portraits ; Dukes of York, Clarence, Kent, Cumberland, Sussex, Cambridge, Gloucester, several specimens of each, with fine portraits ; Francis I., with portrait ; Charles IX.; Louis XIII.; Louis XIV., 2 specimens, with fine portraits ; Louis XV., with very fine portrait ; Louis XVI.,with 2 portraits ; Napoleon I., 2 specimens, with 4 portraits ; Frederick the Great, with portrait ; Mrs. Abington (the actress), with portrait ; Addison, with portrait ; Monk, Duke of Albemarle, a fine autograph letter, with Gaywood's very rare portrait ; Admiral Lord Anson, a fine autograph letter, with rare contemporary portrait ; John Arbuthnot, with contemporary portrait ; Bishop Atterbury, with Vertue's portrait.

Vol. II.—Mrs. Barbauld, with fine portrait by Meyer; Bartolozzi, with 2 beautiful portraits; Admiral Benbow, a very fine letter, with portrait; Jeremy Bentham, with portrait; Richard Bentley, D.D., with portrait; Marshall Berthier, with fine portrait; Isaac Bickerstaff, with very fine contemporary portrait; Thomas Bewick, 3 very interesting letters, with fine portrait; Mrs. Billington, with portrait as "St. Cecelia"; Sir William Blackstone, with portrait; Henry St. John, Lord Bolingbroke, 2 specimens, with rare contemporary portrait; James Boswell, with portrait.

Vol. III.—James Bruce (the Traveller), a very fine letter; John Sheffield, Duke of Buckingham, 2 specimens, with portraits; Edmund Burke, with portrait; Bishop Burnet, an important letter, with fine contemporary portrait; Robert Burns, a poem in his autograph, "The Soger Laddie Gaed Over the Sea;" Burton (author of "Anatomy of Melancholy);" Admiral Sir George Byng, 2 specimens, with very fine contemporary portrait; Lord Byron, 3 specimens, with 2 portraits; Thomas Campbell, a song in his autograph; Angelica Catalani, with portrait; Robert Cecil, Earl of Salisbury; Mrs. Chapone, with portrait; Chateaubriand, a very fine letter, with portrait; Philip Dormer, Earl of Chesterfield, with 2 portraits; Colley Cibber, with very rare portrait; Mrs. Cibber, a very fine letter to David Garrick, with portrait.

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portrait ; Mrs. Anne Oldfield, with fine mezzotint portrait ; Speaker Onslow, with portrait ; John Opie, R.A., with fine mezzotint portrait ; Thomas Paine, with fine portrait by Wm. Sharp ; Thos. Parnell (Poet), with fine mezzotint portrait ; Saml. Pepys, with portrait by White ; Bishop Percy, 2 letters and portrait ; John Pine (Engraver) ; Mr. and Mrs. Piozzi, with her portrait ; Thos. Pownall (Governor of South Carolina, 1759).

Vol. X.—Alex. Pope, a letter to Tonson, a note, and 2 receipts for subscriptions to his Homer, filled in and signed by him, with 7 portraits, 1 being the fine mezzotint after Sir Godfrey Kneller ; Wm. Prynne, with portrait ; James Puckle, with portrait ; Allan Ramsay, the painter, with portrait ; Sir Joshua Reynolds, with portrait ; Saml. Richardson (author of "Pamela"), with 2 portraits ; Joseph Ritson, with portrait ; Admiral Lord Rodney, with portrait ; Sir George Rooke, a fine letter, with portrait ; Count Rumford, with portrait ; Lord St. Vincent, with portrait ; Sir Walter Scott, several specimens, with portraits ; Wm. Shenstone, with 3 portraits ; R. B. Sheridan.

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Vol. XIII.—George Whitefield, a fine and rare letter, with portrait; John Wilkes, 3 specimens, with fine mezzotint portrait; Dr. Wolcot, with portrait; General Wolfe, an extremely rare letter, with portrait; Antony à Wood, with portrait; William Wollett, with portrait; W. Wordsworth, with portrait; Sir Christopher Wren, 2 specimens, with 2 portraits, 1 a fine mezzotint; Edward Young (author of "Night Thoughts"), with portrait; Charles M. Young, with portrait.

4636 UPCOTT (WILLIAM). Vol. XIV., being Mr. Augustin Daly's additions to the above celebrated collection. Among the more important autograph letters may be mentioned Sheffield, Duke of Buckingham (3), Lord Bolingbroke, Mlle. Clairon, Franklin, 1762, 2 pp., 4to, to Strahan, Dr. Johnson, Jacob Tonson, George Steevens, Sir Hudson Lowe, Daniel Boone, 1792, Wm. Cowper, George Morland, R. B. Sheridan (2), Sir William Hamilton, Emma, Lady Hamilton, Malone, Wilkie, Goethe, 2 pp., 4to, and 3 pp., folio, original MS. of Faust, Thomas Knight, Henry Siddons, Bartolozzi, Lady Byron, Byron, Ada Byron, James Kenney, Sir Thomas Lawrence, Grimaldi, Charles Mathews, Moscheles, Albany Fonblanque, etc. The portraits, many of which are fine mezzotints or India proofs, include Sheffield, Duke of Buckingham, Sir Thomas Lawrence, Mrs. Crouch, Byron, Dr. Johnson, George Steevens, Saint Prix in colors, R. B. Sheridan, Lady Hamilton as Cassandra, Moscheles, etc.; as well as original drawings of Jacob Tonson, Thomas Davies, and Chabert. Bound in folio half levant morocco gilt.

4637 ——— COLLECTION OF MS. ASSIGNMENTS. Original assignments of manuscripts between authors and publishers, for dramatic and other works, from the year 1703 to 1822. 3 vols., small folio, being a collection of 540 original unpublished documents, showing the value paid for literary productions in the eighteenth century, collected, alphabetically arranged, and indexed, by the eminent bibliophile, William Upcott, Esq., containing an India-proof portrait of himself, entitled "A Collector," 3 engravings of the Handel celebration, etc., and 47 fine portraits of celebrities, including rare and choice mezzotints, proofs before letters, etc. The whole carefully mounted, folded, inlaid, and bound in morocco, by C. Lewis.

An invaluable collection for the side lights it throws on English literature, and for the mass of original matter of a class becoming every year more difficult to obtain. The following is a selection of the contents: Addison's receipt for £107 10*s.* from Jacob Tonson, for his opera of Cato. Bickerstaffe (Isaac) assignment of 17 plays of the 21 which he wrote, for 10 guineas; dated from Heidelburg, 1786. Barton Booth, receipt for £52 10*s.* for his play, The Perjured Lover.

Contracts by the notorious Edmund Curll. Carey (David, author of Life in Paris) for the Poetical Magazine. Cibber (Colley) receipt for £105 for his comedy, The Provoked Husband, witnessed by Anne Cibber, with his seal attached. Cibber (Theophilus) £45 for his comedy, The Lover; or, The Libertine Hypocrite. Cleland (John) Woman of Honour, 1767. £25. Interesting, as the title was afterwards altered to "The Man of Honour" (see Lowndes). It also determines the date, which Lowndes could not ascertain. European Magazine, details respecting the Handel commemoration, by Isaac Reed and others. Gay (John) Fables and Beggar's Opera, £94 10*s*., with his seal. Haywood (Eliza) History of the British Theatre, £16 4*s*. Humphreys (S.) translation of La Fontaine's Tales, for E. Curll. Lillo (G.) play, entitled the London Merchant; or, History of George Barnwell, £105. "Acted at Drury Lane with great success." —Baker. London Packet (Newspaper) signatures of George Colman, T. Becker (for D. Garrick, Esq.), W. Woodfall, and others, 1770. Malone (Edmund) £200, 1801. Payne (T.) proving who was the author of the well-known Hoyle's Games. Percy (Bp.) various works, 1764–71. Pope (Alex.) receipt for subscription to the Iliad. Rich (John, proprietor of the Covent Garden Theatre) 20 guineas for one half of an opera, entitled Momus turned Fabulist. Rowe (Nicholas) agreement for his tragedy of Jane Shore, witnessed by Alex. Pope, 1713. Savage (Richard) signature as witness to agreement for Smythe's comedy, Rival Modes; recently produced at the Theatre Royal, Drury Lane. Walker (Thos., the original Macheath in The Beggar's Opera), £21 for his play, The Fate of Villany, 1729. Broome (W.) poems, £35, 1726. Echard (Laurence) History of England, £370 10*s*. Hill (Sir John, director of Kew Gardens) Natural History of Animals, Vegetables, and Minerals, £472 10*s*. London Packet, 1770, signatures by Partners: W. Strahan, H. S. Woodfall, Thos. Davies, J. MacPherson, and others. Simpson (Rob.) Elements of Euclid, for one moiety, £104 14*s*. 5½*d*. Strutt (Jos.) Views of the Dress and Habits of the People of England, £250. Grey (Zachary) signature as witness to an agreement. Cobbett (W.) letter respecting the Porcupine, 1801. Johnson (J., publisher) various documents, 1804, etc. Rivington (James, publisher) letter from New York, to T. Nourse, bookseller, of the Strand, announcing his bankruptcy, 1767. After Upcott's death, in 1852, the collection appears to have come into the possession of John Nichols, the antiquary.

4638 VANDENHOFF, GEORGE. Autograph letter, February 10, 1849, 3 pp., 4to. Interesting letter, declining to play second and third rate parts, etc.

4639 VANDENHOFF, GEORGE. Autograph letter, Monday, 2 pp., 8vo.

4640 ——— Autograph letter, Saturday, 3 pp., 8vo. Important and interesting letter concerning engagement with Hackett, declining to appear, etc.

4641 ——— Autograph letter, 2 pp., 8vo, on the same subject.

4642 VEZIN, HERMANN. Autograph letter, 2 pp., 8vo. "The way the German actors prepare their grease paint," etc.

4643 VICTOR, BENJAMIN. Autograph letter, August 25, 1741.

4644 ——— Autograph letter, Tuesday. Interesting letter to Major Pearson about one of his early works, and 2 pp. folio poem, "Upon Mr. Lee's being turned out of the Playhouse." 2.

4645 ——— Autograph letter, Wednesday, 4to. Interesting letter to Sheridan.

4646 VICTORINE, MME. Autograph letter, 2 pp., 8vo. VICTOR, FRENCH (Dramatist), 8vo. 2.

4647 VINING, EDWARD. Autograph letter, September 20, 1830, 2 pp., 4to.

4648 VINING, F. Autograph letter, 8vo.

4649 VINING, GEORGE J. Autograph letter, 8vo.

4650 VINING, MRS. GEORGE. Autograph letter, 8vo.

4651 VINING, HENRY. Autograph letter, September 19, 1830, 3 pp., 4to.

4652 VINING, JAMES. Autograph letters, December 6, 1832, etc. 2.

4653 VINING, W. Autograph letter, 8vo.

4654 VOKES, W. FAWDON. Autograph letter, February 4, 1864, 8vo.

4655 WALCHE, R.; WEBBE, SAMUEL; WEBSTER, RICHARD; WIGAN, HORACE, and others. 6.

4656 WALCOT, CHARLES MELTON. Autograph letter, 4to. Endorsed by Chippendale. "Another beautiful missive from Walcot. He is impertinent on Brougham; there is no ruling his wretched self-conceit."

4657 WALDEN, THOMAS B. DE. Autograph letter, February 21, 1852, 4 pp., 8vo. Interesting letter about theatrical matters in Cincinnati, St. Louis, etc.

4658 ——— Autograph letter, June 30, 3 pp., 4to. "After three weeks of hope and expectation. . . . Rice, Crisp & Co. . . . have exploded." Interesting letter about Cincinnati Theatre.

4659 WALDAUER, A. Autograph letters, 1853 and 1860. Interesting letters about theatrical affairs in St. Louis and New Orleans. 3.

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4661 WARD, SAM. Autograph letters, 1870 and 1871, 3 pp., 8vo, each, to Wm. Stuart. 2.

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4668 WEBSTER, BENJAMIN. Autograph letter, June 25, 1841.

4669 ——— Autograph letter, August 26, 1860, 8vo, and circular letter from Wm. Willott inviting Chippendale to dinner, to be tendered to Webster on the completion of the Adelphi Theatre. 2.

4670 ——— Autograph letter, 1860, 8vo.

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4697 Winter Garden Theatre. The receipt book, beginning with the Strakosch Italian Opera Co., December 7, 1858, $161.50 (raining heavily—prices raised) and ending March 15, 1865. An extremely important item in connection with the New York stage. Folio, half bound.

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4701 Wooler, J. P. Autograph letters, November 1, 1855, etc. 6.

4702 Worrell, James. Autograph letters, October 28 and November 11, 1864, 3 pp., 8vo, each. 2.

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4705 Yarnold, George. Autograph letter, September 19, 1862.

4706 Young, Charles Mayne. "Part of the Fan used by Charles Young, Esq., 30th May, 1832, in the character of Hamlet, his last appearance on the stage. John M. Field."

# PLAY-BILLS

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4774 NASSAU STREET THEATRE. Facsimiles of play-bill, March, 1750, etched by G. Ferris. 2.

4775 ——— The same. Signed India proof.

4776 NATIONAL THEATRE. April 8 (1852). Benefit of A. H. Purdy, April 28, 1852 ; June 25, 1852. 3.

4777 ——— August 30, 1852 ; September 17, 1852, first appearance on any stage of Miss Heywood. February 4, 1853, benefit of W. G. Jones. 3.

4778 NIBLO'S GARDEN. March 23, etc. Benefit of W. A. Moore. Benefit of Lawrence Barrett, etc. 4.

4779 ——— June 29, 1858, etc. Charlotte Cushman, E. L. Davenport, Mr. and Mrs. Barney Williams, etc. 6.

4780 ——— January 10, 1870, etc. First appearance in America of Fechter and Carlotta Leclercq. First appearance of Fechter as Hamlet, and Miss Leclercq as Ophelia. 3.

4781 OLYMPIC THEATRE, NEW YORK. September 15, 1865, etc. Joseph Jefferson as Woodcock, Mrs. John Wood, Geo. L. Fox as Hamlet, etc. 5.

4782 OLYMPIC, THEATRE ROYAL, LONDON. December 18, 1835 ; November 13, 1848 ; August 10, 1857, etc. 4.

4783 PARK THEATRE, OLD. December 1, 1809 ; Foundling of the Forest, with Simpson, Twaits, Collins, Hallam, Mrs. Poe, Mrs. Oldmixon, etc.

4784 ——— June 9, 1817. Benefit of the Fund, on satin.

4785 ——— January 14, 1831. Master Burke, etc.

4786 ——— October 7, 1839. Miss Poole, Giubilei, etc.

4787 ——— October 8, 1839. Creswick, Richings, Placide, etc.

4788 ——— October 10, 1839. Martyn's benefit.

4789 ——— October 12, 1839. Wheatley, Chippendale, etc.

4790 ——— October 14, 1839. First appearance in America of Mrs. Fitzwilliam.

4791 ——— October 15 and 16, 1839. 2.

4792 ——— February 26, 1840. Placide's benefit.

4793 PARK THEATRE, OLD. February 27 and April 16, 1840.

4794 ——— April 14, 1840. Blake's benefit.

4795 ——— May 2 and 4, 1840. 2.

4796 ——— May 8 and 11, 1840. Mrs. Fitzwilliam's benefit. 2.

4797 PARK THEATRE, ABBEY'S. March 9, 1878, etc. 2. ROYAL PARK, LONDON, June, 1854. Engagement of the celebrated American tragedian, McKean Buchanan. 3.

4798 PIKE'S OPERA HOUSE. March 16 and 18, 1868. Lotta in Uncle Tom's Cabin and the Pet of the Petticoats. 2.

4799 PLYMOUTH, THEATRE ROYAL. September 2, 1846, Mlle. Taglioni, Mme. Giubilei, etc.

4800 PRINCESS THEATRE. May 27, 1850, etc. 3.

4801 SADLERS WELLS THEATRE. The 2 original drawings in colors of the posters for "London by Gaslight"; folio bill, September 6, 1819, and admission ticket. 4.

4802 STRAND THEATRE. 3.

4803 ——— 4.

4804 STRATFORD-UPON-AVON. List of the horses entered at the Jubilee race, September 8, 1769.

4805 STRATFORD-UPON-AVON THEATRE. August 9 and August 16, 1814, etc. 10.

4806 STRATFORD-UPON-AVON, ROYAL SHAKESPEAREAN THEATRE. May 4, 1849, etc. 10.

4807 ——— May 1, 1869, etc. 10.

4808 ——— October 11, 1869, etc. 10.

4809 ——— July 12, etc. 10.

4810 ——— October 4. 8.

4811 SURREY THEATRE, March 18, 1828; TEWKESBURY THEATRE, October 29, 1828; ROYAL STRAND THEATRE, August 24, 1863, etc.; THEATRE ROYAL, STAMFORD, July 23, 1855. 5.

4812 UNION SQUARE THEATRE. November 3, 1871, etc., 2. TAMMANY PALACE OF AMUSEMENT. Opening night, January 4, 1860. 3.

4813 WALLACK'S THEATRE. March 11, 1858; September 17, 1858, etc. Matilda Heron as Camille, Dan. Bryant, J. W. Wallack as Fagin. 4.

4814 Wallack's Theatre. April 9, 1870, etc. J. W. Wallack, Chas. J. Mathews, Sothern, etc.; Barney Williams' Broadway Theatre. Julia Dean as Deborah. 5.

4815 West Kent Theatre. March 6, 1823. Benefit of Cooke.

4816 Wood's Theatre, New York. August 9, 1866, etc. Worrell Sisters, benefit of Lucille Western, etc. 4.

4817 Worcester Theatre Royal. August 22 and 24, 1842. 2.

4818 American. Various. 11.

4819 English. Various. 11.

4820 Boston Theatre. 1854 to 1857. 452 bills, 2 vols., folio, half calf.

4821 Boston. The Globe Theatre, 1870 and 1871. 86 bills, folio, half calf.

4822 Brougham's Lyceum. 169 bills. July 11, 1851, to June 1, 1852, folio, half calf.

4823 Covent Garden Theatre. September 23, 1782, to June 6, 1783; September 8, 1817, to June 23, 1826; October 3, 1831, to July 3, 1835. 3,334 bills, bound in 13 vols., folio, half calf and half morocco.

4824 Edinburgh, Adelphi Theatre. 1850 and 1851. 239 bills, bound in 2 vols., folio, boards.

4825 Fairbanks' Wharf Theatre. 71 bills, 1818 and 1819, folio, boards.

4826 Mobile Theatre. 1841 and 1842. 208 bills, 2 vols., folio, boards.

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4830 Philadelphia. Various. 143 bills, views of theatres, Kean as Richard Imbert (lith.), hundreds of newspaper cuttings, etc., 2 vols., folio, sheep.

4831 ——— 123 bills, benefits, first appearances, etc., of Edwin Booth, Forrest, Anna Thillon, Louisa Howard, Miss Heron, Miss Davenport, E. L. Davenport, Alexina F. Baker, John Drew, Sr., Conway, Burton, Charlotte Cushman, Chas. J. Mathews, Wm. Wheatley, Blondin, etc., 2 vols., folio.

4832 Philadelphia Play-Bills. Scrap-book of 70, and hundreds of newspaper cuttings, etc., folio, half calf.

4833 CHESTNUT STREET THEATRE. 91 bills from September 8, 1832, to December 31, 1832. Including many important benefits, first appearances, etc., of Rice, Sinclair, the Ravels, Charles Kemble, Fanny Kemble, Wm. Warren, Horn, Miss Hughes, James Wallack, Wood, Mrs. Rowbotham, etc., bound in folio, boards.

4834 ——— 207 bills, September 28, 1836, to April 29, 1837, and ARCH STREET THEATRE, May 1, 1837, to July 5, 1837. Mrs. Shaw, Tyrone Power, Mr. and Mrs. Kelly, James Wallack, Miss Clifton, Dowton, Celeste, Ravels, Maywood, Ellen Tree, Miss Grove, Hackett, Burton, Mrs. Gibbs, Conner, etc., folio, stitched.

4835 PLAY-BILLS. 1864 to 1871. The "Play-Bill," the "Stage," and the "Season," 255 numbers, bound in 3 vols., folio, half calf.

4836 SCRAP-BOOK. Bills of Park Theatre, Chestnut Street Opera House, Hartford, New Haven, Baltimore, Troy, etc., and numerous newspaper cuttings of Daly's Company, 1882 and 1883, and MS. "Accounts of Tour kept for Mrs. A. Daly," all in Mr. Daly's hand. 2.

## PHOTOGRAPHS

4837 ANDERSON, MARY. No duplicates. 6.

4838 ASHLEY, MINNIE. No duplicates. 9.

4839 BARRYMORE, MAURICE. 10.

4840 BERNHARDT, SARAH, etc. 5.

4841 BOURCHIER, ARTHUR, etc. 10.

4842 BROCKBANK, HARRISON, etc. 10.

4843 BRYANT, W. C., etc. 8.

8444 CARDON, JULIET, etc. 10.

4845 CARGILL, MAY. Large photographs. 6.

4846 CARTER, MAUDE, etc. 10.

4847 CHEATHAM, KITTY, etc. 10.

4848 CLARK, GEORGE, etc. 10.

4849 CLARK, WILFRED, etc. 10.

4850 CLARK, J. S., etc. 10.

4851 CONVERSE, LILA, etc. 5.

4852 DALY, AUGUSTIN, etc. 10.

4853 Davenport, Fanny. No duplicates. 10.

4854 ——— No duplicates. 10.

4855 ——— No duplicates. 10.

4856 ——— No duplicates. 10.

4857 ——— No duplicates. 9.

4858 Davidge, etc. 8.

4859 Donaldson, Arthur. No duplicates. 5.

4860 Dreher, Virginia. No duplicates. 8.

4861 ———, etc. 13.

4862 Drew, John. No duplicates. 10.

4863 ——— No duplicates. 10.

4864 ——— No duplicates. 10.

4865 ——— No duplicates. 8.

4866 Earle, Virginia. No duplicates. 8.

4867 ——— No duplicates. 10.

4868 Elliott, Maxine. No duplicates. 7.

4869 Eytinge, Rose, etc. 4.

4870 Fealy, Maude. Tinted. No duplicates. 7.

4871 ——— Tinted. No duplicates. 7.

4872 Fisher, Charles. No duplicates. 10.

4873 ——— No duplicates. 11.

4874 Forrest, Edwin. Unmounted. No duplicates. 10.

4875 ——— Unmounted. No duplicates. 10.

4876 ——— Unmounted. No duplicates. 10.

4877 ——— Unmounted. No duplicates. 9.

4878 ——— Unmounted. 9.

4879 Freeman, Max, etc. 6.

4880 Gilbert, John, etc. 10.

4881 Gilbert, William. No duplicates. 8.

4882 ———, etc. 10.

4883 Gilbert, Mrs. Panels. No duplicates. 5.

4884 ——— Panels. No duplicates. 5.

4885 Gilbert, Mrs. No duplicates. 10.

4886 ——— No duplicates. 10.

4887 ——— No duplicates. 10.

4888 ——— No duplicates. 10.

4889 ——— No duplicates. 10.

4890 ——— No duplicates. 10.

4891 ——— No duplicates. 10.

4892 ——— No duplicates. 10.

4893 ——— No duplicates. 10.

4894 ——— No duplicates. 10.

4895 ——— 7.

4896 Gresham, Herbert, etc. 13.

4897 Hackett, James J. K., etc. 10.

4898 Harper, Belle, etc. 10.

4899 Haswell, Percy, etc. 10.

4900 Herbert, Sidney. No duplicates. 9.

4901 Heron, Bijou, etc. 10.

4902 Holland, Joseph, etc. 13.

4903 Irving, Henry, etc. 10.

4904 Irving, Isabelle, and Irwin, May. 10.

4905 Janauschek, Fanny, etc. 10.

4906 Kingdon, Edith. No duplicates. 8.

4907 Kingston, Gertrude, etc. 10.

4908 Langtry, Mrs., etc. 10.

4909 Leclercq, Charles, etc. 10.

4910 Lemon, Marguerite. 2 large. No duplicates. 5.

4911 ——— 2 large. No duplicates. 5.

4912 ——— 3 large. 5.

4913 ——— 4 large.

4914 ——— 4 large.

4915 Lewis, Catherine, etc. 10.

4916 ——— Unmounted. 13.

4917 Lewis, James. Panels. No duplicates. 5.

4918 ——— Panels. No duplicates. 5.

4919 ——— Panels. No duplicates. 5.

4920 ——— Panels and 4to. No duplicates. 5.

4921 ——— Panels and 4to. No duplicates. 10.

4922 ——— Panels and 4to. 10.

4923 ——— Cabinets. No duplicates. 10.

4924 ——— Cabinets. No duplicates. 10.

4925 ——— Cabinets. No duplicates. 10.

4926 ——— Cabinets. No duplicates. 10.

4927 ——— Cabinets. No duplicates. 10.

4928 ——— Cabinets. No duplicates. 10.

4929 ——— Cabinets. No duplicates. 10.

4930 ——— Cabinets. No duplicates. 10.

4931 ——— Cabinets. No duplicates. 10.

4932 ——— 10.

4933 ——— Various. 13.

4934 Lloyd, Violet, etc. 10.

4935 Loftus, Cissy. No duplicates. 11.

4936 MacIntosh, Burr, etc. 10.

4937 MacIntosh, Nancy, etc. 10.

4938 May, Jane. No duplicates. 8.

4939 Morris, Clara, etc. 10.

4940 Morton, Dorothy, etc. 10.

4941 Murdock, James E., etc. 7.

4942 Neilson, Adelaide, etc. Large. 5.

4943 Nelson, Helma, etc. 10.

4944 Nethersole, Olga, etc. 5.

4945 Owen, William. Large. No duplicates. 4.

4946 Palmer, Frances, etc. 10.

4947 Pinero, Arthur, etc. 10.

4948 POTTER, MRS. J. B., etc. 8.

4949 POWERS, JAMES. No duplicates. 15.

4950 ——— No duplicates. 15.

4951 ——— No duplicates. 8.

4952 REHAN, ADA. No duplicates. 7.

4953 ——— No duplicates. 6.

4954 REJANE, MME., etc. 10.

4955 RIGL, EMILY, etc. 11.

4956 RICHMAN, CHARLES. Large. No duplicates. 3.

4957 ——— Large. No duplicates. 3.

4958 ——— Cabinets. No duplicates. 8.

4959 RITCHIE, ADELE, etc. 12.

4960 ROBUCK, MISS. 4 large. 4 cabinets. No duplicates. 8.

4961 SAINT JOHN, MARIE, etc. 10.

4962 SAMPSON, WILLIAM, etc. 7.

4963 SKINNER, OTIS. No duplicates. 5.

4964 SORMA, AGNES, and other foreign. 8.

4965 STEVEN, EDWIN. No duplicates. 7.

4966 TEMPLETON, FAY. Juvenile pictures. No duplicates. 7.

4967 TERRY, ELLEN, etc. 8.

4968 THOMPSON, MABELA, etc. 10.

4969 VAN DRESSER, MARCIA. Folio. No duplicates. 2.

4970 ——— Folio. No duplicates. 2.

4971 ——— Folio. No duplicates. 2.

4972 ——— No duplicates. 5.

4973 ——— No duplicates. 5.

4974 ——— No duplicates. 5.

4975 ——— 4.

4976 VAUGHAN, KATE. No duplicates. 6.

4977 ——— No duplicates. 5.

4978 VARRY, EDMUND. 6.

4979 WACHTEL, THEODORE, etc. 10.

4980 WHEATLEIGH, CHARLES, etc. 11.

4981 WINTER, JEFFERSON. No duplicates. 6.

4982 YOUNG, JAMES, etc. 7.

4983 OLD FAVORITES. Inlaid to 4to. Baker, Ben.; Bangs; Bateman, Kate; Bennett, Julia; Bridges, Mrs. 5.

4984 ——— Cooke, Viola; Davidge; Dean, Julia; Deland, Anne; Denin, Kate. 5.

4985 ——— Denin, Susan; Drew, Frank; Drew, John; Florence; Gale Sisters. 5.

4986 ——— Hadaway, Howard, Cordelia; Jordan, Geo.; Logan, Olive; Ludlow (Western Manager). 5.

4987 ——— Marsh, Geo.; Mitchell, Maggie; Morant, Fanny; Mortimer; Nagle. 5.

4988 ——— Paradi, Mlle., fine India-ink drawing.

4989 ——— Raymond, J. T.; Sefton; Webb, Ada and Emma; Western, Helen. 5.

4990 ——— Wykoff, Chevalier, etc. 3.

## THE FOLLOWING ARE FOLIOS:

4991 BATES, BLANCHE; BOUCICAULT. 2.

4992 CAMERON, RHODA, etc. 3.

4993 CARGILL, MAY, etc. No duplicates. 4.

4994 COQUELIN. 2 different. CLARK, GEORGE. 3.

4995 DAVENPORT, FANNY. No duplicates. 3.

4996 DREW, JOHN. As Petrucchio. 3.

4997 EARLE, VIRGINIA; FRENCH, PAULINE; LEWIS and MRS. GILBERT. 3.

4998 ELLIOTT, MAXINE. No duplicates. 3.

4999 GILBERT, MRS. 4.

5000 GRESHAM, HERBERT; HALL, LAURA N.; HARE, JOHN; HASWELL, PERCY; HERBERT, SIDNEY. 5.

5001 JACKSON, ETHEL; JANAUSCHEK, MME.; KENDALL, MR. and MRS. 4.

5002 LEWIS, JAMES. Different. 2.

5003 MacIntosh, Nancy, 2 ; May, Edith. 3.

5004 Morton, Dorothy, 2 different ; Nethersole, Olga. 3.

5005 Powers, James, and Tyrone. 3.

5006 Rehan, Ada. Different. 2.

5007 Richman, Charles, 2 different; Rignold as Henry V. 3.

5008 Ristori ; Robuck, Miss. 2.

5009 Saint John, Marie; Sims, George R.; Vassar, Queenie. 3.

5010 Wheeler, Van R.; Winter and Miss Cowan ; Wisner, Miss; Young, Mary. 4.

## FRAMED DAGUERREOTYPES

5011 Forrest, Edwin. 1841.

5012 ——— Early.

5013 Gannon, Mary.

5014 Montez, Lola.

5015 Poe, Edgar Allen. With letter authenticating.

5016 Shaw, Dora.

5017 Taylor, Mary.

5018 Wallack. Lady of the family of. 7.

5019 Various. Unidentified. 7.

5020 Actors. Various. 7.

5021 Actresses. Various. 5.

5022 ——— Various. 8.

5023 ——— Various. 10.

5024 Actors and Actresses. Various. Panel and smaller. 25.

5025 ——— Various. Panel and smaller. 23.

5026 ——— Various. Panel and smaller. 16.

5027 ——— Various. Panel and smaller. 16.

5028 ——— Various. Quarto and smaller. 25.

5029 ——— Various. Quarto and smaller. 48.

5030 Gaiety Girl Souvenir, 12 ; Two Orphans Souvenir, 24 (in albums). 36.

## THE FOLLOWING ARE CABINETS:

5031 Elliston, Grace Rutter, 9; Craig, John, 11; Prince, Adelaide, 5, etc. 27.

5032 Saint John, Marie. 23.

5033 Actors and Actresses. Various. 50.

5034 ——— Various. 50.

5035 ——— Various. 50.

5036 ——— Various. 50.

5037 ——— Various. 50.

5038 ——— Various. 50.

5039 ——— Various. 50.

5040 ——— Various. 31.

5041 ——— Various. 31.

5042 ——— Various. Unmounted. 75.

5043 ——— Various. Unmounted. 50.

5044 ——— Various. Unmounted. 50.

5045 Folio Landscapes, etc. 19.

5046 ———, etc. 17.

5047 ———, etc. 15.

5048 Quarto Landscapes, etc. 30.

5049 Great Ruby, etc. Cabinet. 53.

# ENGRAVED PORTRAITS, ETC.

5050 Adams, J. Q. (folio); Addison; Albaugh, J. W., American Dramatists; Alboni, Marietta; Anna Boleyn; Dr. Arbuthnot, etc. 10.

5051 Anderson, J. P. The original drawing, full-length, folio, by R. J. Lane.

5052 Arthur, T. S.; Baker, Alexina F.; Bancroft, S. B. (signed presentation copy); Barnes as Mowworm (original drawing); Barnum, etc. 8.

5053 BARRETT, MR., of the Theatre Royal, Norwich, as Charles Surface, folio aquatint ; DUNTHORNE-SCOTT.

5054 ——— as Lingo, folio aquatint ; DUNTHORNE-SCOTT.

5055 BENNETT, G. G., as Gabor. The original drawing, half length, by R. J. Lane, and India proof of the lithograph. 2.

5056 BETTY, HENRY, as Macbeth. Folio lith., by Onwhyn. Presentation proof.

5057 BISHOP, ANNA ; BLANGY, MME. ; BOOTH as Richelieu (proof) ; BOWERS, MRS. D. P. ; BRANCHU, MME., etc. 10.

5058 BOOTH, EDWIN, after Sargent. Presentation proof from Laurence Hutton (folio) ; BOOTH, EDWIN (4to mezzo), by S. Arlent Edwards. Presentation proof and the only copy printed in brown. 2.

5059 BROWNING, MRS. ; CERITO, FANNY, with autograph ; CHINIQUY, FATHER ; CLARKE, MCDONALD ; COLUMBUS ; CONGREVE ; COOPER, FENIMORE ; CORTEZ, etc. 12.

5060 CHAPMAN, CAROLINE (4to drawing in colors) ; COWPER, WM. (4to, by Blake) ; DAVENPORT, FANNY (lith.). 11.

5061 DALY, AUGUSTIN (4to). Presentation signed proof before letters, by Charles B. Hall.

5062 DEVLIN, MARY (BOOTH), 4to.

5063 DICKENS, CHARLES, and his Friends (i.p., folio) ; DREW, JOHN ; DUFFY, WILLIAM, died 1835 ; ESTEN, MRS., from Thespian Magazine ; ETHEL, AGNES. 10.

5064 DURAND, ROSALIE, 4to, original drawing.

5065 EDWIN singing "The Bay of Biscay, O." India-ink drawing, 4to.

5066 ESTEN, MRS. Folio by Plymer-Roffe. Superb signed India proof, with the "Siddon's" remarque. One of 13 impressions.

5067 EVERETT, EDWARD, by Cheney, with autograph ; FELLOWES, MISS (folio) ; FLORENCE, W. J. ; FORREST as Metamora, etc. ; French actresses, etc. 10.

5068 FROST, JOHN ; GLOVER, MISS P. ; HACKETT, JAS. K. ; HENRI IV. ; HENRY VIII. ; THOMAS HOBBES, etc. 15.

5069 GAZZANIGA, MLLE. Original drawing in colors.

5070 GUIZOT, F. Folio, India proof, Skelton-Hopwood.

5071 Harrison, Mrs. Elizabeth. 4to mezzo., proof before letters, by Charles P. Harrison. She was the wife of the engraver, and mother of Gabriel Harrison; Hill, Mrs. Charles, as Smike. India-ink drawing, 4to. 2.

5072 Holland, George (lith.); Holman in character (3), Houssaye, Arsène (proof etching); Irving, Washington (4to); Johnson, Dr., etc. 15.

5073 Holman. 4to, by James Heath, after Bone.

5074 Howard, Mrs. J. C., as Topsy. 4to original drawing.

5075 Humphreys and Mendoza's set-to at Stilton; Jane Grey, Lady (folio, by Vermeulen); Johnston, Mr. and Mrs. H.; Johnston, T. B.; Kelly, Miss F. H.; Lavater (4to mezzotint), etc. 10.

5076 Hyatt as Billy Black. Full-length drawing.

5077 Jarrett, Henry C. (lith.); Johnson, W. F., as Artful Dodger (India-ink drawing); Kingsley, Charles; Laurent, Mme. Marie; Longfellow (3 India proofs); Macklin, Chas.; Macready as Virginius, etc. 11.

5078 Johnson, W. F., as Artful Dodger. 4to India-ink drawing.

5079 Kirby as Clown in Jack and Jill (4to India-ink drawing); Lind, Jenny, as Lucie (4to drawing in colors).

5080 Malibran, Mme. (4to India proof); Marshall; Mather, Margaret, as Juliana; Maturin, Rev. C. R.; Montes, Lola; Murdoch; Murphy, Arthur, etc. 12.

5081 Meadows, Drinkwater, as Idenstein. The original drawing by R. J. Lane, and India proof of the lithograph.

5082 Minstrels. Pell, Harrington, White, Stanwood, and Germon (4to, lith.); Mitchell (drawing in colors); Owens, J. E., etc. 10.

5083 Nelson, Miss (Mrs. Brougham), as Cherubino, and Nelson, Carrie, in Atalanta (drawings in color, 4to). 2.

5084 Pasca, Mme. Folio etching; Bonnat–Rajon.

5085 Payne, John Howard (folio), G. R. Hall.

5086 ——— Another copy.

5087 ——— Another copy.

5088 Petrarch; Poe, Edgar A.; Provost, Mary (Mrs. J. P. Adams); Rachel; Racine; Rae; Rogers, Samuel. 10.

5089 Rehan, Miss, as Peggy, on Japan paper, the same proof on India paper; as Rosalind, 2; as Lady Teazle, 2; and phototype folio. 7.

5090 REEVE, W., with autograph; RISTORI, MME; ROBERTS as Wormwood (drawing); SARDOU, VICTORIEN; SHAKESPEARE, etc. 12.

5091 SHAKESPEARE; SIDDONS, MRS. (drawing in colors); STIRLING, MRS., with autograph; SOTO, SEÑORITA (folio drawing in colors), etc. 7.

5092 SUTTON, EMILY (drawing in colors); TERRY, ELLEN, as Marguerite, etc. 5.

5093 TAGLIONI, MME. No duplicates. 6 India proofs, etc. 9.

5094 TRUFFI, SIGNORA, as Lucretia Borgia. (India-ink drawing, 4to); VERNON; WARREN, 2; WESLEY; WILLIS, N. P., etc. 10.

5095 VANDENHOFF, JOHN, as Adrastus. The original drawing by R. J. Lane, and India proof of the lithograph. 2.

5096 WALLOCK, FANNY (Mrs. Charles Moorhouse); WALLACK, JAS. W. JR., 2; WINSTON, JAS.; WOFFINGTON, MRS.; WOODWARD, 2; YATES, MRS. 8.

5097 WOFFINGTON, MRS. Set of 7 used by Mr. Daly for the book, with his remarks on back of a few, etc. 12.

5098 SCRAP-BOOK of 35 dramatic portraits, theatrical caricatures, and drawings, etc., including Hermann the Magician, Mrs. Howard Paul, Professor B. Carr, Geo. Emlen, Amelia B. Welby (i.p.); Chas. J. Miers, Henrietta Sontag, Mlle. Dussert, Mlle. Cheza, Grandville, Harrigan and Hart (1872), and 3 original drawings in color of Chanfrau.

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5105 English Members of Parliament, Generals, Authors, etc., folio lithographs, etc. 30.

5106 English Beauties, Actresses, etc. Small folio lithographs, etc. 18.

5107 English Authors, Divines, Military, etc. Small folio lithographs, etc. 42.

5108 English Ladies of Title. A and B, folio phototypes, etc. 24.

5109 ——— C, folio phototypes, etc. 25.

5110 ——— D, E, F, folio phototypes, etc. 25.

5111 ——— G to K, folio phototypes, etc. 31.

5112 ——— L and M, folio phototypes, etc. 36.

5113 ——— N to R, folio phototypes, etc. 27.

5114 ——— S and T, folio phototypes, etc. 30.

5115 ——— V to Y, folio phototypes, etc. 20.

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5117 ——— Royal 8vo, lithographs, in colors. 50.

5118 ——— Royal 8vo, lithographs, in colors. 55.

5119 ——— Royal 8vo, lithographs, in colors. 59.

5120 American Views. 22.

5121 New York City Views. 10.

5122 High Life Below Stairs, or Mungo Addressing My Lady's Maid, folio, mezzo; Martin-Umfreys.

5123 Playing Cards. A miscellaneous lot, of various countries and periods, all different. 42.

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# Some Treasures of the Daly Library

BY CAROLYN SHIPMAN

In the London *Morning Herald* of Thursday, March 6, 1834, appeared the following information:

"Sheridan's 'School for Scandal.' The MS. copy of this celebrated comedy, which was supposed to have been entirely destroyed in the late fire at Mr. Fairburn's in Duke-street, Adelphi, on Wednesday evening, is the identical copy which was transmitted by Mr. Sheridan to the late William Chetwynd, Esq., then Deputy Lord Chamberlain, previously to its being performed. It was entrusted by Sir George Chetwynd about a fortnight since to Mr. Fairburn to be bound in the most perfectly classical style, and was nearly completed when the fire

MS. PAGE FROM "SCHOOL FOR SCANDAL"

happened. On removing part of the ruins yesterday the MS. was discovered, and not so much injured as to be quite irrestorable by inlaying and mounting. Parts of the comedy are varied. The character of Miss Verjuice (as originally written) is consolidated with that of Lady Sneerwell, and there are many minor alterations which are

curious and interesting to the admirers of the drama. Whenever this MS. is restored to its owner, we venture to express a hope that he will bequeath it to the British Museum, whose indeed it ought to be."

The MS. in question was not bequeathed to the British Museum. It is now in the library of the late Augustin Daly, awaiting sale.

The fire referred to was described in the *Morning Herald* of Thursday, February 27, 1834, as having destroyed the workshop in the house of Mr. Fairburn, a book-binder at 10 Duke-street, Adelphi. The MS., bound in the "perfectly classical style" mentioned, now shows the scorching which it received in its escape from destruction. The *Gentleman's Magazine* comments on it thus:

"It is rendered still more interesting from having several interlineations and emendations in the handwriting of Sheridan, which mark the quickness of his conception in improving several passages which it might have been thought almost impossible to mend."

The Chetwynd book-plate appears on the inside of the cover, and on the first left-hand fly-leaf is a memorandum in the clear handwriting of Sir George Chetwynd of Grendon Hall (10 Sept., 1834) to this effect:

"This is the identical copy of 'The School for Scandal' which was transmitted by Mr. Sheridan to my grandfather, William Chetwynd, Esq., the 'Examiner of all Entertainments of the Stage' under the Lord Chamberlain, previously to it 's [*sic*] being performed. After my grandfather's death on 6th October, 1778, this, with numerous other MS. Plays was found in his house in Old Burlington street, London, by the late Mr. Brookes of Stafford (Mr. Chetwynd's solicitor and sole acting executor), and in September, 1833, Francis Brookes, Esq. of Moss Pit, near Stafford, his eldest son, presented this MS. to me."

Opposite this history of the MS. are the two *Herald* clippings which I have quoted. On the next (left) fly-leaf is the clipping from the *Gentleman's Magazine*. Following that page is a three-quarters mezzotint of Sir Joshua Reynolds's portrait of Sheridan,— an unusally fine copy which brings out the brilliancy of the playwright's eyes.

The next page is a half-length engraving of the same portrait, opposite which, in the faded handwriting of Sheridan, is the recommendation of the play to the examiner:

"Sir: If the following Comedy called 'The School for Scandal' meet the approbation of the Lord Chamberlain, we shall have it performed at the Theatre Royal, Drury Lane.

"R. B. Sheridan,
"for Self and Proprietors.

"May 7, 1777."

The Prologue occupies one page and part of another. An engraving of Reynolds's portrait of Mrs. Abington, who first played the part of Lady Teazle, faces the page containing the *Dramatis Personæ*. The name of Miss Verjuice, the last of the women in the list, is marked from the page by a large cross. Then follows Act I., Scene I., with the excisions which are shown in the accompanying reproduction.

Loose in the back of the book are seven old play-bills, four of them dated thus: April 8, 1779 (" 23rd time this season "), December 3, 1794, October 28, 1806 (" 25th time "), and March 26, 1816 (" 152nd "). The MS. is bound in Russia, blind-tooled, and is stamped on both sides with the Chetwynd book-plate.

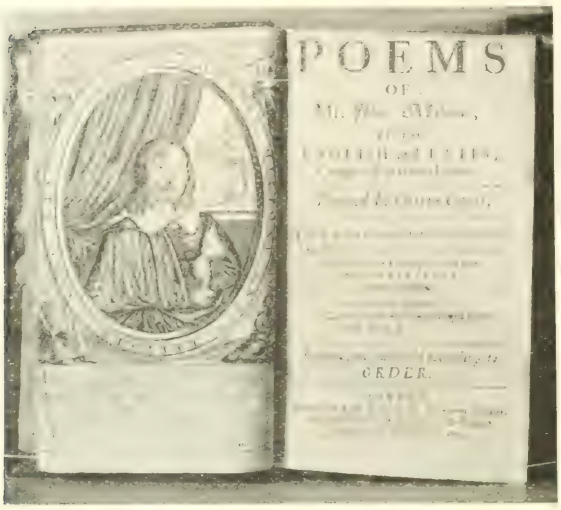
A near neighbor of this treasure, in one of the compartments of the famous Garrick desk in the library, is "A Prompter's Copy of 'The School for Scandal,'" with brown morocco back. H. Holl, writing of this book to Dr. Halliwell Phillipps on January 13, 1854, says that he does not even know how it came into his possession; that some one told him that it was the prompt-book of the Old Bath Theatre, and that it was marked by a rather celebrated prompter of that day whose

END OF GARRICK'S WILL

name he did not remember. " One thing, however, I do know," he writes, " that it is an excellent prompt-book, and that whoever marked it was a practised hand, and knew exactly what he was about. As I am tolerably well acquainted with the subject," he continues, " I can vouch for the correcting of the cuttings and 'gags,' as they are called, and that the stage directions are faultless."

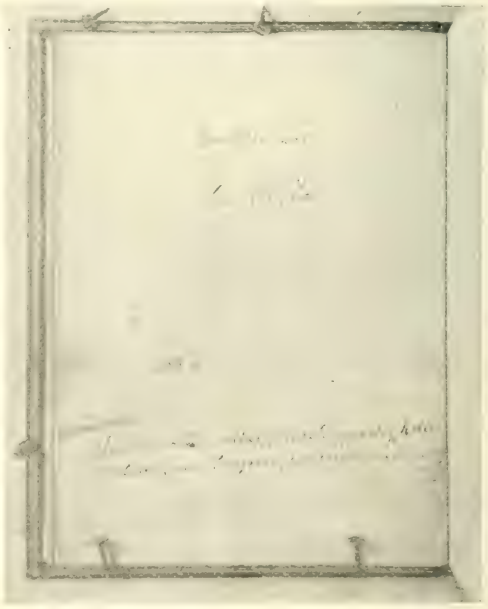
In the central compartment of this Garrick desk are sixteen huge volumes of the " Life and Correspondence of David Garrick." Volume IV. contains the actor's first (unpublished) will on thirteen sheets of folio paper. It is dated March 23, 1767, and contains the names of three witnesses, Chas. Holland, Thos. Evans, and Thos. Wyld. The

last (and published) will was drawn up eleven years later (Sept. 24, 1778), four months before his death on January 20th, in his sixty-third year. This will was witnessed by Palmerston, Sophia Ricketts, and George Poyntz Ricketts.




FIRST EDITION OF MILTON'S POEMS

Mr. Daly owned two very rare copies of "Paradise Lost." One is a first edition, 1667, with uncut proof leaves, and the original old calf binding, worm-eaten and worn. It is probably the finest copy in the world, for it is in its pristine condition. The preliminary leaves are not interpolations. Lowndes, in his "Bibliographer's Manual," says that in the edition with the first title-page, the poem immediately follows the title-page without the seven preliminary leaves containing the arguments, list of errata, etc., which were afterwards added. In the Daly copy the arguments and errata precede the poem, contrary to Lowndes's description. But there is no doubt that the edition is that of the first title-page. Mr. Daly's other copy of "Paradise Lost" is what is known as the edition with the seventh title-page. It is bound in a comparatively modern binding of brown morocco. On the back, in gilt are the words, "The Author's Copy. First Edition. London, 1669." On one of the yellow fly-leaves is the autograph of Milton, a reproduction of which accompanies this article. A loose memorandum in the book testifies to the



MILTON'S AUTOGRAPH IN HIS OWN COPY OF "PARADISE LOST"

fact that the autograph agrees with the one in the Ashburnham Collection, to a warrant under the sign manual of the Protector Oliver Cromwell, dated January 1, 1654, directing the payment of salaries due to certain officers of the Parliament and others, with the original autographs of the receivers.

The autograph does not strikingly resemble the facsimile autograph in the Trinity College MSS. which this same edition contains. But that fact proves nothing, one way or the other. The testimony of handwriting is exceedingly uncertain.

Still another Milton is to be found in this library besides the first edition of "Paradise Regained" (1671). This is the first edition of the poems, a small 8vo in the original calf, dated 1645. Lowndes describes it as the "First Collective Edition, and the first work bearing Milton's name, with an oval portrait, ætat 21, by W. Marshall, with a Greek inscription, intended by the poet as a satire on the engraver for representing him as of middle age."

The Marshall portrait, which is very rare, is herewith reproduced with the title-page. The portrait alone is worth at least one hundred dollars. Bound in the book as it is, it enhances the value of the edition tenfold.

One of the great pleasures of working in such a library as Mr. Daly's is the discovery of unknown treasures. When I was selecting subjects for photographs to accompany this article, I remembered a little water-color drawing of Thackeray by himself, hanging in a worn gilt frame beside a piece of the wood of Peggotty's house,—in Mr. Daly's fourth-floor den. I decided upon that. But when it came to be photographed, the glass over it so reflected the light that the plate could not be satisfactorily made. The drawing had to be removed from the frame. On removing it, I discovered that the sketch had been washed in on the third page of a sheet of writing paper. And on the first and second pages I found a letter from Thackeray to Lady Molesworth. The signature is missing, for the sheet was cut off in order to fit it to the frame,—evidently one that the owner had in the house! But the body of the note is there, with the exception of one line, and possibly two, which were under the signature. Lady Molesworth—if she it was who framed the picture—evidently did not value the letter as an autograph of Thackeray, or she would have turned the paper up rather than cut it off.

The letter reads as follows:

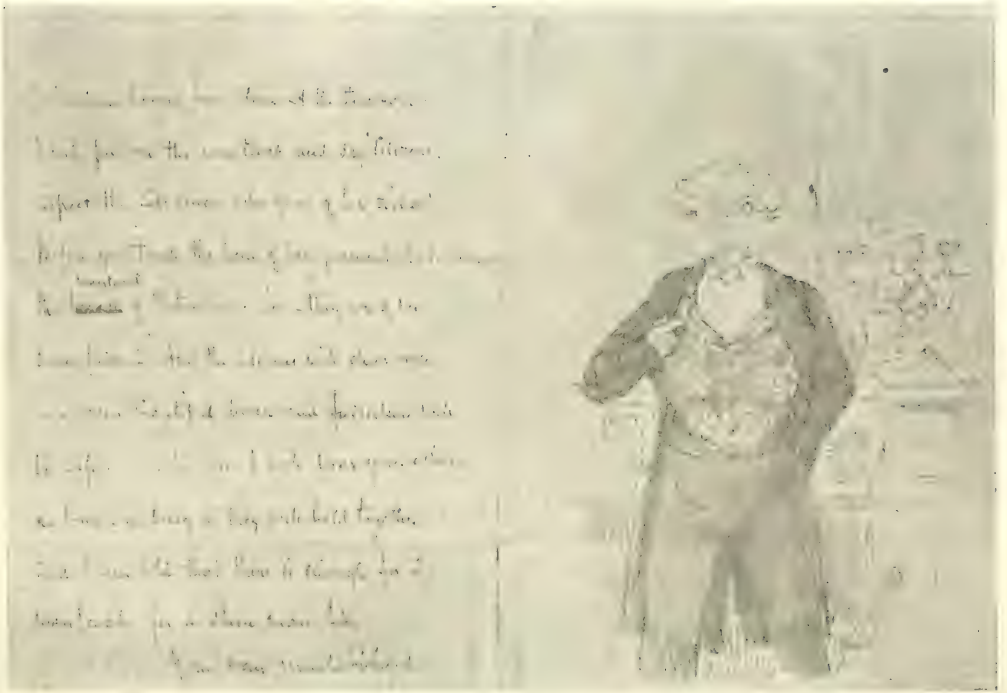
"Kensington, Apl. 2, 1849

Dear Lady Molesworth,

Solomon in all his glory, I am sure, never had such a waistcoat as I shall have the honor of sporting at your party on Sunday 16. I imagine myself already attired in the brocade (see the next page): I will try, however, and not lose my head with vanity, or fancy all the ladies in love with me as most men would if they had such a garment. It is lying before me now; and almost too splendid to

[*two (?) lines missing*]

(Madame having been slain at the threshold) I will put on the waist-



FROM A WATER-COLOR DRAWING OF THACKERAY BY HIMSELF

coat and say, 'Citizens! respect the citizeness who gives of her riches! Before you touch the hem of her garment, strike through the ~~breast~~ of Titmarsh! See — they are of the same piece!' and the citizens will cheer you, and your beautiful house and furniture will be safe. As for me, I will wear your colours as long — as long as they will hold together, and I am told that there is enough for 2 waistcoats for a slim man like

Your very much obliged"

[Signature missing.]

It is curious to note that Thackeray omits the "u" in "honor" (line 2), and introduces it into "colours" farther on.

There is little doubt that Mr. Daly himself did not know of the existence of this autograph letter hidden by the drawing, for the dull blue paper which seals the back of the picture was unbroken when it was unframed. Across the middle of the back, on an oblong space of board left uncovered by the paper, are the three lines, "Lot 322, Lady Molesworth's sale, Christie, Manson & Woods."

The possibilities of this magnificent library are so vast that a new discovery might be made every day for months, now that the one is gone who could point out the riches of his collection.

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## Two Glimpses of Blackmore

### Blackmore at Seventy-Three*

BY HENRY TURNER BAILEY

[Richard Doddridge Blackmore, who will always be known as the author of "Lorna Doone," though he wrote a number of other books, was born in 1825 at Longworth, in Berkshire (England), and not, as most people imagine, in Devon. He died on the 20th of January at his home in Teddington, not far from London, in the direction of Hampton Court. Like Du Maurier, Blackmore got very tired of the praises of his most popular novel. Du Maurier thought "Peter Ibbetson" a better story than "Trilby." Blackmore thought "Springhaven" a better book than "Lorna Doone." Du Maurier may have been right. Blackmore certainly was wrong. Mr. Edward Marston, Blackmore's publisher, says of him: "He was a John Ridd sort of man, big-boned, a real West-countryman, and no nonsense about him. He had no affectations, did not care a rap for society or anything of that sort, but liked to live in a quiet, simple way." Blackmore was buried at Teddington by the side of his wife, who died twelve years ago.]

From London to Teddington; what a change! One is astonished to learn that but twelve miles will measure the distance between the rush and rattle and roar of the foggy, smoky, one might almost say skyless, metropolis of the world, to the peaceful little village where

* A letter written to Mr. Charles R. Ballard of Middleton Springs, Vt., whose intimate friendship with Mr. Blackmore was developed through a correspondence covering many years. The sketch of that part of the house which holds Mr. Blackmore's study, reproduced herewith, is made from the drawing to which reference is made in the letter. The sketch of Blackmore was drawn from memory, the morning after the visit. One who had seen Mr. Blackmore during these last years of his life has said that the likeness is good and that I have caught something of his shrewd and kindly look. Inasmuch as no photographs of Mr. Blackmore could be obtained in London or elsewhere in 1898, the sketch may be of some slight value as the record of an eye-witness.—H. T. B.

birds sing and trees dream in the sunshine and the dear author of "Lorna Doone" waits for the word to go where he shall be crowned with stars. It is

"A quiet nook in a pleasant land"—

this home of R. D. Blackmore. To find it one has but to turn to the right from Teddington station, to the right again and yet again, and to push open the first gate on the right. The house, two stories in height, is of yellow brick, half hidden by shrubbery and clambering vines.

A spaniel came from his kennel to greet me, and after a well-bred but thorough scrutiny he accompanied me graciously part way to the front door under the oleander, and watched respectfully while I knocked. A maid as neat as a cherry answered and invited me into a little parlor while she carried my letter of introduction to the master. The room was furnished in good taste but not expensively; magazines and books lay here and there invitingly, and the large window in the bay called my attention to the smooth green lawn and the handsome cedars which screen the house from the Southwestern Railway.

Presently the master appeared, my letter unread, save the name, in his hand. He looked me straight in the eye, gave me a warm, hearty grasp of the hand, bade me welcome, and asked me to be seated and to excuse him while he read the letter.

During the reading I took my never-to-be-forgotten mental photograph. I had seen just one engraving of his face. Now I know it was a poor one. The face before me is much finer in line and more spiritual. The head is well modelled; long thin hair almost white was combed from one side over the ivory top, though now in artistic disorder, for Mr. Blackmore has just come in from the garden where he has been superintending the planting of some bulbs for next spring's growing. His face is clean shaven, but the beard is allowed to make a silvery fringe above the long-pointed rolling collar, which is very becomingly unbuttoned at the throat.

I was just thinking how my friends in America would like such a picture as a frontispiece for "Lorna" or "The Maid of Sker," when Mr. Blackmore looked up with a kindly smile, and said:

"Would you like to come up to my little den? There is a cheerful fire there, and perhaps we can talk better."

The room to which we ascended was cosy. A fire of coke glowed in an open grate in the centre of the east wall. At the right stood a bookcase, and next to it, near the south window, a little writing-desk; at the left of the mantel a window let in the light from the east. I went to that window and looked out over the mellow-colored Middlesex landscape,—a typical English landscape, suggesting peaceful homes of thrift and happiness, homes where such people as "Uncle Cornie" and "Kit" and "George Cranleigh" lived their pure, strong, helpful lives. In the opposite corner of the room was a high couch. The north and west walls were lined with books.

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| 133 | 2 50 | 181 | 2 50 | 229 | 2 50 | 277 | 18 00 |
| 134 | 37 50 | 182 | 2 50 | 230 | 1 50 | 278 | 61 00 |
| 135 | 3 50 | 183 | 4 50 | 231 | 1 00 | 279 | 21 00 |
| 136 | 1 75 | 184 | 2 50 | 232 | 50 | 280 | 3 00 |
| 137 | 1 75 | 185 | 26 00 | 233 | 7 00 | 281 | 4 50 |
| 138 | 1 75 | 186 | 7 00 | 234 | 21 25 | 282 | 195 00 |
| 139 | 1 75 | 187 | 7 00 | 235 | 7 50 | 283 | 23 00 |
| 140 | 1 75 | 188 | 112 00 | 236 | 1 00 | 284 | 8 00 |
| 141 | 1 75 | 189 | 2 50 | 237 | 8 50 | 285 | 22 00 |
| 142 | 1 75 | 190 | 3 00 | 238 | 2 00 | 286 | 4 50 |
| 143 | 1 75 | 191 | 8 50 | 239 | 1 50 | 287 | 4 00 |
| 144 | 1 75 | 192 | 3 00 | 240 | 50 00 | 288 | 1 50 |
| 145 | 1 75 | 193 | 4 50 | 241 | 18 00 | 289 | 1 00 |
| 146 | 1 75 | 194 | 1 00 | 242 | 6 00 | 290 | 12 00 |
| 147 | 1 75 | 195 | 1 50 | 243 | 5 50 | 291 | 2 00 |
| 148 | 1 75 | 196 | 22 00 | 244 | 10 00 | 292 | 1 00 |
| 149 | 1 75 | 197 | 5 00 | 245 | 8 00 | 293 | 3 00 |
| 150 | 1 75 | 198 | 6 00 | 246 | 2 00 | 294 | 6 00 |
| 151 | 1 75 | 199 | 5 00 | 247 | 4 00 | 295 | 2 50 |
| 152 | 9 50 | 200 | 1 50 | 248 | 2 00 | 296 | 1 50 |
| 153 | 5 00 | 201 | 2 50 | 249 | 2 00 | 297 | 22 00 |
| 154 | 5 00 | 202 | 2 50 | 250 | 1 00 | 298 | 28 50 |
| 155 | 2 00 | 203 | 2 50 | 251 | 1 00 | 299 | 2 00 |
| 156 | 1 50 | 204 | 12 00 | 252 | 7 00 | 300 | 4 50 |
| 157 | 50 | 205 | 3 50 | 253 | 28 00 | 301 | 2 00 |
| 158 | 1 00 | 206 | 7 00 | 254 | 8 00 | 302 | 1 00 |
| 159 | 5 00 | 207 | 3 50 | 255 | 4 50 | 303 | 16 50 |
| 160 | 1 00 | 208 | 2 00 | 256 | 50 | 304 | 9 00 |
| 161 | 1 50 | 209 | 1 50 | 257 | 4 00 | 305 | 7 00 |
| 162 | 9 00 | 210 | 1 00 | 258 | 4 00 | 306 | 2 50 |
| 163 | 1 50 | 211 | 6 00 | 259 | 5 00 | 307 | 2 00 |
| 164 | 3 00 | 212 | 3 00 | 260 | 1 50 | 308 | 13 00 |
| 165 | 12 00 | 213 | 180 00 | 261 | 1 50 | 309 | 2 00 |
| 166 | 8 00 | 214 | 3 00 | 262 | 4 00 | 310 | 17 00 |
| 167 | 21 00 | 215 | 6 00 | 263 | 2 50 | 311 | 18 00 |
| 168 | 50 | 216 | 7 00 | 264 | 12 00 | 312 | 28 00 |
| 169 | 2 50 | 217 | 4 50 | 265 | 2 00 | 313 | 26 00 |
| 170 | 1 50 | 218 | 3 00 | 266 | 6 00 | 314 | 75 00 |
| 171 | 27 00 | 219 | 3 00 | 267 | 7 50 | 315 | 24 00 |
| 172 | 100 00 | 220 | 9 50 | 268 | 5 50 | 316 | 1 50 |
| 173 | 129 00 | 221 | 3 00 | 269 | 3 50 | 317 | 26 00 |
| 174 | 28 00 | 222 | 3 00 | 270 | 3 00 | 318 | 1 00 |
| 175 | 6 50 | 223 | 1 00 | 271 | 1 50 | 319 | 31 00 |
| 176 | 3 00 | 224 | 1 50 | 272 | 7 00 | 320 | 2 50 |

| Lot | Price |
|---|---|
| 321 | $15 50 |
| 322 | 1 50 |
| 323 | 50 |
| 324 | 50 |
| 325 | 17 00 |
| 326 | 1 00 |
| 327 | 3 00 |
| 328 | 1 00 |
| 329 | 1 50 |
| 330 | 6 00 |
| 331 | 4 50 |
| 332 | 3 00 |
| 333 | 9 00 |
| 334 | 3 00 |
| 335 | 2 00 |
| 336 | 60 50 |
| 337 | 80 00 |
| 338 | 150 00 |
| 339 | 2 00 |
| 340 | 2 00 |
| 341 | 1 50 |
| 342 | 3 00 |
| 343 | 20 00 |
| 344 | 3 00 |
| 345 | 3 00 |
| 346 | 3 00 |
| 347 | 5 00 |
| 348 | 8 00 |
| 349 | 1 00 |
| 350 | 50 |
| 351 | 5 00 |
| 352 | 62 00 |
| 353 | 410 00 |
| 354 | 6 00 |
| 355 | 15 00 |
| 356 | 5 50 |
| 357 | 2 50 |
| 358 | 3 00 |
| 359 | 15 00 |
| 360 | 4 50 |
| 361 | 2 50 |
| 362 | 3 00 |
| 363 | 6 00 |
| 364 | 3 00 |
| 365 | 8 00 |
| 366 | 1 00 |
| 367 | 21 00 |
| 368 | 1 00 |

| Lot | Price |
|---|---|
| 369 | 81 00 |
| 370 | 90 00 |
| 371 | 4 50 |
| 372 | 2 50 |
| 373 | 4 50 |
| 374 | 12 00 |
| 375 | 4 00 |
| 376 | 5 00 |
| 377 | 1 50 |
| 378 | 20 00 |
| 379 | 10 00 |
| 380 | 5 00 |
| 381 | 6 00 |
| 382 | 1 00 |
| 383 | 50 |
| 384 | 6 25 |
| 385 | 2 50 |
| 386 | 3 50 |
| 387 | 35 00 |
| 388 | 24 00 |
| 389 | 20 00 |
| 390 | 5 00 |
| 391 | 3 50 |
| 392 | 5 00 |
| 393 | 3 00 |
| 394 | 45 00 |
| 395 | 2 00 |
| 396 | 3 50 |
| 397 | 3 50 |
| 398 | 3 50 |
| 399 | 3 50 |
| 400 | 3 50 |
| 401 | 3 50 |
| 402 | 3 50 |
| 403 | 3 50 |
| 404 | 3 50 |
| 405 | 3 50 |
| 406 | 3 50 |
| 407 | 3 50 |
| 408 | 3 50 |
| 409 | 1 00 |
| 410 | 2 50 |
| 411 | 1 50 |
| 412 | 1 00 |
| 413 | 1 00 |
| 414 | 1 00 |
| 415 | 1 00 |
| 416 | 1 |

| Lot | Price |
|---|---|
| 417 | |
| 418 | |
| 419 | |
| 420 | 1 50 |
| 421 | |
| 422 | |
| 423 | |
| 424 | |
| 425 | |
| 426 | |
| 427 | |
| 428 | 3 00 |
| 429 | |
| 430 | 5 00 |
| 431 | |
| 432 | |
| 433 | 160 00 |
| 434 | |
| 435 | 2 50 |
| 436 | 6 00 |
| 437 | 5 00 |
| 438 | |
| 439 | |
| 440 | 5 00 |
| 441 | |
| 442 | |
| 443 | |
| 444 | |
| 445 | |
| 446 | |
| 447 | |
| 448 | |
| 449 | |
| 450 | |
| 451 | |
| 452 | |
| 453 | 4 50 |
| 454 | |
| 455 | |
| 456 | |
| 457 | |
| 458 | |
| 459 | |
| 460 | |
| 461 | |
| 462 | |
| 463 | |
| 464 | |
| 465 | |
| 466 | |

| Lot | Price |
|---|---|
| 467 | |
| 468 | |
| 469 | |
| 470 | 25 00 |
| 471 | |
| 472 | |
| 473 | |
| 474 | |
| 475 | |
| 476 | 3 50 |
| 477 | |
| 478 | 2 50 |
| 479 | |
| 480 | |
| 481 | 36 00 |
| 482 | |
| 483 | 1 50 |
| 484 | 6 00 |
| 485 | 4 00 |
| 486 | |
| 487 | |
| 488 | 34 00 |
| 489 | |
| 490 | |
| 491 | |
| 492 | |
| 493 | |
| 494 | |
| 495 | |
| 496 | |
| 497 | |
| 498 | |
| 499 | |
| 500 | |
| 501 | 3 50 |
| 502 | |
| 503 | |
| 504 | |
| 505 | |
| 506 | |
| 507 | |
| 508 | |
| 509 | |
| 510 | |
| 511 | |
| 512 | |

| Lot. | Price. |
|---|---|
| 513 | $1 00 |
| 514 | 4 00 |
| 515 | 6 00 |
| 516 | 3 00 |
| 517 | 8 50 |
| 518 | 16 00 |
| 519 | 50 |
| 520 | 20 00 |
| 521 | 1 00 |
| 522 | 4 50 |
| 523 | 3 50 |
| 524 | 2 00 |
| 525 | 12 00 |
| 526 | 1 50 |
| 527 | 4 50 |
| 528 | 1 00 |
| 529 | 5 00 |
| 530 | 3 00 |
| 531 | 1 00 |
| 532 | 2 50 |
| 533 | 18 00 |
| 534 | 2 00 |
| 536 | 75 |
| 537 | 75 |
| 538 | 1 50 |
| 539 | 3 00 |
| 540 | 8 75 |
| 541 | 8 00 |
| 542 | 585 00 |
| 543 | 240 00 |
| 544 | 3 00 |
| 545 | 6 50 |
| 546 | 18 00 |
| 547 | 6 50 |
| 548 | 12 00 |
| 549 | 11 00 |
| 550 | 2 50 |
| 551 | 85 25 |
| 552 | 85 00 |
| 553 | 11 00 |
| 554 | 2 00 |
| 555 | 2 00 |
| 556 | 3 50 |
| 557 | 12 00 |
| 558 | 2 50 |
| 559 | 23 00 |
| 560 | 3 50 |
| 561 | 5 00 |
| 562 | $8 00 |
| 563 | 1 50 |
| 564 | 5 00 |
| 565 | 90 00 |
| 566 | 1 50 |
| 567 | 2 50 |
| 568 | 3 00 |
| 569 | 2 00 |
| 570 | 1 00 |
| 571 | 2 50 |
| 572 | 2 50 |
| 573 | 1 00 |
| 574 | 2 50 |
| 575 | 2 50 |
| 576 | 31 00 |
| 577 | 1 00 |
| 578 | 1 00 |
| 579 | 1 50 |
| 580 | 1 50 |
| 581 | 2 00 |
| 582 | 2 50 |
| 583 | 2 00 |
| 584 | 3 00 |
| 585 | 2 50 |
| 586 | 85 00 |
| 587 | 2 50 |
| 588 | 60 00 |
| 589 | 6 00 |
| 590 | 16 00 |
| 591 | 1 50 |
| 592 | 21 00 |
| 593 | 17 00 |
| 594 | 3 50 |
| 595 | 2 00 |
| 596 | 4 00 |
| 597 | 2 50 |
| 598 | 2 00 |
| 599 | 7 50 |
| 600 | 1 50 |
| 601 | 2 00 |
| 602 | 24 00 |
| 603 | 22 00 |
| 604 | 3 00 |
| 605 | 1 00 |
| 605* | 23 00 |
| 606 | 1 50 |
| 607 | 55 00 |
| 608 | 145 00 |
| 609 | $4 00 |
| 610 | 4 50 |
| 611 | 2 00 |
| 612 | 2 00 |
| 613 | 1 50 |
| 614 | 44 00 |
| 615 | 26 00 |
| 616 | 1 00 |
| 617 | 2 00 |
| 618 | 1 50 |
| 619 | 6 50 |
| 620 | 2 00 |
| 621 | 54 00 |
| 622 | 4 00 |
| 623 | 14 00 |
| 624 | 5 00 |
| 625 | 3 00 |
| 626 | 1 00 |
| 627 | 5 00 |
| 628 | 3 00 |
| 629 | 3 50 |
| 630 | 2 50 |
| 631 | 3 00 |
| 632 | 4 50 |
| 633 | 3 00 |
| 634 | 4 50 |
| 635 | 2 00 |
| 636 | 104 00 |
| 637 | 6 00 |
| 638 | 1 50 |
| 639 | 2 00 |
| 640 | 2 50 |
| 641 | 56 00 |
| 642 | 30 00 |
| 643 | 40 00 |
| 644 | 1 50 |
| 645 | 80 00 |
| 646 | 85 00 |
| 647 | 16 00 |
| 648 | 10 00 |
| 649 | 5 00 |
| 650 | 12 00 |
| 651 | 51 00 |
| 652 | 1 50 |
| 653 | 5 50 |
| 654 | 3 00 |
| 655 | 8 00 |
| 656 | 4 00 |
| 657 | $9 50 |
| 658 | 2 00 |
| 659 | 7 00 |
| 660 | 6 00 |
| 661 | 1 00 |
| 662 | 1 50 |
| 663 | 4 50 |
| 664 | 2 00 |
| 665 | 3 00 |
| 666 | 10 00 |
| 667 | 2 00 |
| 668 | 2 00 |
| 669 | 4 00 |
| 670 | 1 00 |
| 671 | 1 00 |
| 672 | 6 00 |
| 673 | 4 50 |
| 674 | 2 00 |
| 675 | 3 00 |
| 676 | 1 00 |
| 677 | 20 00 |
| 678 | 50 |
| 679 | 2 50 |
| 680 | 3 00 |
| 681 | 10 00 |
| 682 | 4 00 |
| 683 | 4 50 |
| 684 | 3 50 |
| 685 | 1 50 |
| 686 | 3 50 |
| 687 | 10 50 |
| 688 | 1 00 |
| 689 | 4 50 |
| 690 | 3 00 |
| 691 | 3 50 |
| 692 | 8 50 |
| 693 | 4 00 |
| 694 | 52 50 |
| 695 | 25 00 |
| 696 | 205 00 |
| 697 | 15 00 |
| 698 | 5 00 |
| 699 | 16 00 |
| 700 | 11 00 |
| 701 | 7 00 |
| 702 | 6 00 |
| 703 | 22 00 |
| 704 | 4 50 |

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 705 | $42 00 | 754 | $2 50 | 802 | $1 00 | 849 | $10 00 |
| 706 | 10 00 | 755 | 2 50 | 803 | 4 00 | 850 | 11 00 |
| 707 | 10 00 | 756 | 0 25 | 804 | 33 00 | 851 | 2 00 |
| 708 | 3 00 | 757 | 3 75 | 805 | 13 00 | 852 | 2 00 |
| 709 | 1 00 | 758 | 2 50 | 806 | 5 00 | 853 | 10 00 |
| 710 | 11 00 | 759 | 1 25 | 807 | 3 10 | 854 | 2 50 |
| 711 | 31 50 | 760 | 0 00 | 808 | 4 00 | 855 | 2 00 |
| 712 | 15 00 | 761 | 1 00 | 809 | 10 00 | 856 | 2 50 |
| 714 | 4,300 00 | 762 | 10 00 | 810 | 5 00 | 857 | 33 00 |
| 715 | 230 00 | 763 | 12 00 | 811 | 75 00 | 858 | 3 00 |
| 716 | 110 00 | 764 | 4 50 | 812 | 24 00 | 859 | 2 00 |
| 717 | 50 00 | 765 | 1 00 | 813 | 11 00 | 860 | 31 00 |
| 718 | 13 00 | 766 | 3 00 | 814 | 100 00 | 861 | 1 00 |
| 719 | 2 00 | 767 | 1 00 | 815 | 75 00 | 862 | 9 00 |
| 720 | 1 00 | 768 | 19 00 | 816 | 27 00 | 863 | 105 00 |
| 721 | 8 50 | 769 | 25 00 | 816 | 62 00 | 863 | 9 00 |
| 722 | 1 00 | 770 | 1 50 | 817 | 13 00 | 864 | 12 00 |
| 723 | 2,850 00 | 771 | 7 00 | 818 | 15 00 | 865 | 17 00 |
| 724 | 300 00 | 772 | 1 50 | 819 | 13 00 | 866 | 7 00 |
| 725 | 750 00 | 773 | 1 50 | 820 | 105 00 | 867 | 6 00 |
| 726 | 2,100 00 | 774 | 6 00 | 821 | 10 00 | 868 | 23 00 |
| 727 | 125 00 | 775 | 1 00 | 822 | 90 00 | 869 | 5 00 |
| 728 | 6 00 | 776 | 24 00 | 823 | 1,700 00 | 870 | 13 00 |
| 729 | 55 00 | 777 | 17 50 | 824 | 6 00 | 871 | 75 00 |
| 730 | 75 00 | 778 | 2 50 | 825 | 2 00 | 872 | 4 00 |
| 731 | 50 00 | 779 | 15 00 | 826 | 2 00 | 873 | 12 00 |
| 732 | 95 00 | 780 | 7 50 | 827 | 3 50 | 874 | 18 00 |
| 733 | 60 00 | 781 | 2 50 | 828 | 1 00 | 875 | 10 00 |
| 734 | 180 00 | 782 | 1 50 | 829 | 4 00 | 876 | 17 00 |
| 735 | 160 00 | 783 | 4 50 | 830 | 17 00 | 877 | 3 00 |
| 736 | 120 00 | 784 | 2 00 | 831 | 25 00 | 878 | 2 00 |
| 737 | 190 00 | 785 | 3 00 | 832 | 55 00 | 879 | 9 00 |
| 738 | 90 00 | 786 | 1 50 | 833 | 200 00 | 880 | 2 00 |
| 739 | 85 00 | 787 | 2 50 | 834 | 25 00 | 881 | 3 00 |
| 740 | 50 00 | 788 | 6 00 | 835 | 37 00 | 882 | 6 50 |
| 741 | 82 50 | 789 | 24 00 | 836 | 8 00 | 883 | 10 00 |
| 742 | 112 00 | 790 | 1 00 | 837 | 30 00 | 884 | 2 00 |
| 743 | 50 00 | 791 | 15 00 | 838 | 32 50 | 885 | 2 00 |
| 744 | 120 00 | 792 | 1 00 | 839 | 14 00 | 886 | 2 00 |
| 745 | 50 00 | 793 | 2 50 | 840 | 8 00 | 887 | 10 00 |
| 746 | 30 00 | 794 | 2 00 | 841 | 4 00 | 888 | 2 00 |
| 747 | 52 50 | 795 | 3 50 | 842 | 13 00 | 888 | 17 00 |
| 748 | 37 50 | 796 | 4 50 | 843 | 20 00 | 890 | 14 00 |
| 749 | 50 00 | 797 | 1 00 | 844 | 22 50 | 891 | 10 00 |
| 750 | 35 00 | 798 | 1 50 | 845 | 5 00 | 892 | 18 00 |
| 751 | 40 00 | 799 | 2 00 | 846 | 11 00 | 893 | 2 50 |
| 752 | 73 50 | 800 | 125 00 | 847 | 30 00 | 894 | 6 00 |
| 753 | 1 25 | 801 | 1 00 | 848 | 2 00 | 895 | 1 |

| Lot. | Price. |
|---|---|
| 895 | $8 00 |
| 896 | 5 00 |
| 897 | 7 00 |
| 898 | 112 50 |
| 899 | 10 00 |
| 900 | 2 50 |
| 901 | 2 00 |
| 902 | 10 00 |
| 903 | 10 00 |
| 904 | 5 00 |
| 905 | 5 00 |
| 906 | 11 00 |
| 907 | 8 00 |
| 908 | 5 00 |
| 909 | 13 00 |
| 910 | 20 00 |
| 911 | 2 50 |
| 912 | 4 50 |
| 913 | 4 00 |
| 914 | 2 00 |
| 915 | 3 50 |
| 916 | 4 50 |
| 917 | 4 00 |
| 918 | 4 00 |
| 919 | 2 00 |
| 920 | 2 00 |
| 921 | 3 50 |
| 922 | 2 00 |
| 923 | 2 00 |
| 924 | 7 00 |
| 925 | 2 50 |
| 926 | 6 50 |
| 927 | 3 50 |
| 928 | 4 00 |
| 929 | 5 00 |
| 930 | 2 50 |
| 931 | 2 00 |
| 932 | 2 50 |
| 933 | 4 00 |
| 934 | 5 00 |
| 935 | 2 50 |
| 936 | 3 00 |
| 937 | 2 00 |
| 938 | 2 00 |
| 939 | 2 00 |
| 940 | 3 50 |
| 940* | 2 00 |
| 941 | 1 00 |
| 942 | 82 00 |
| 943 | 2 00 |
| 944 | 24 00 |
| 945 | 2 00 |
| 946 | 37 50 |
| 947 | 16 00 |
| 948 | 2 00 |
| 949 | 9 00 |
| 950 | 2 00 |
| 951 | 1 00 |
| 952 | 2 00 |
| 953 | 3 50 |
| 954 | 10 00 |
| 955 | 3 00 |
| 956 | 3 00 |
| 957 | 5 00 |
| 958 | 4 00 |
| 959 | 5 00 |
| 960 | 1 50 |
| 961 | 2 00 |
| 962 | 80 00 |
| 963 | 360 00 |
| 964 | 1,080 00 |
| 965 | 1,120 00 |
| 966 | 45 00 |
| 967 | 35 00 |
| 968 | 610 00 |
| 969 | 315 00 |
| 970 | 72 00 |
| 971 | 1,000 00 |
| 972 | 160 00 |
| 973 | 2 00 |
| 974 | 10 00 |
| 975 | 1 00 |
| 976 | 1 00 |
| 977 | 1 00 |
| 978 | 3 00 |
| 979 | 1 00 |
| 980 | 50 00 |
| 981 | 3 00 |
| 982 | 3 00 |
| 983 | 105 00 |
| 984 | 1 00 |
| 985 | 140 00 |
| 986 | 4 00 |
| 987 | 1 00 |
| 988 | 2 00 |
| 989 | 3 50 |
| 990 | $6 50 |
| 991 | 13 00 |
| 992 | 12 00 |
| 993 | 4 00 |
| 994 | 2 00 |
| 995 | 2 00 |
| 996 | 4 50 |
| 997 | 2 50 |
| 998 | 1 00 |
| 999 | 3 00 |
| 1000 | 1 50 |
| 1001 | 1 00 |
| 1002 | 1 00 |
| 1003 | 1 50 |
| 1004 | 54 00 |
| 1005 | 14 00 |
| 1006 | 11 00 |
| 1007 | 12 00 |
| 1008 | 1 50 |
| 1009 | 4 00 |
| 1010 | 4 00 |
| 1011 | 3 00 |
| 1012 | 260 00 |
| 1014 | 21 00 |
| 1015 | 10 00 |
| 1016 | 2 50 |
| 1017 | 2 00 |
| 1018 | 10 00 |
| 1019 | 2 00 |
| 1020 | 3 50 |
| 1021 | 45 00 |
| 1022 | 1 00 |
| 1023 | 1 50 |
| 1024 | 2 00 |
| 1025 | 3 50 |
| 1026 | 4 50 |
| 1027 | 50 |
| 1028 | 27 00 |
| 1029 | 2 00 |
| 1030 | 2 50 |
| 1031 | 32 00 |
| 1032 | 6 00 |
| 1033 | 12 00 |
| 1034 | 6 00 |
| 1035 | 2 00 |
| 1036 | 2 00 |
| 1037 | 2 50 |
| 1038 | 1 00 |
| 1039 | $25 00 |
| 1040 | 1 00 |
| 1041 | 10 00 |
| 1042 | 24 00 |
| 1043 | 2 00 |
| 1044 | 1 00 |
| 1045 | 6 00 |
| 1046 | 14 00 |
| 1047 | 2 00 |
| 1048 | 50 |
| 1049 | 3 00 |
| 1050 | 2 00 |
| 1051 | 51 60 |
| 1052 | 1 00 |
| 1053 | 4 00 |
| 1054 | 1 00 |
| 1055 | 1 00 |
| 1056 | 1 00 |
| 1057 | 80 00 |
| 1058 | 91 50 |
| 1059 | 1 00 |
| 1060 | 1 00 |
| 1061 | 1 00 |
| 1062 | 2 00 |
| 1063 | 11 00 |
| 1064 | 4 00 |
| 1065 | 230 00 |
| 1066 | 6 00 |
| 1067 | 3 00 |
| 1068 | 15 00 |
| 1069 | 50 |
| 1070 | 2 50 |
| 1071 | 8 00 |
| 1072 | 3 00 |
| 1073 | 2 00 |
| 1074 | 1 50 |
| 1075 | 6 00 |
| 1076 | 1 50 |
| 1077 | 9 00 |
| 1078 | 6 00 |
| 1079 | 1 00 |
| 1080 | 11 00 |
| 1081 | 6 00 |
| 1082 | 2 50 |
| 1083 | 32 00 |
| 1083* | 20 00 |
| 1084 | 6 00 |
| 1085 | 240 00 |

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 1086..... | $5 00 | 1134..... | $1 00 | [illegible] | $1 [illegible] | 1230..... | $3 50 |
| 1087..... | 6 00 | 1135..... | 1 00 | 1180 | 6 [illegible] | [illegible] | [illegible] |
| 1088..... | 6 00 | 1136..... | 247 00 | 1181 | 1 [illegible] | [illegible] | 1 [illegible] |
| 1089..... | 5 00 | 1137..... | 8 00 | 1182 | [illegible] | [illegible] | [illegible] |
| 1090..... | 5 00 | 1138..... | 7 50 | 1183 | 5 [illegible] | 1234 | 2 00 |
| 1091..... | 9 00 | 1139..... | 1 00 | 1184 | 1 [illegible] | [illegible] | [illegible] |
| 1092..... | 16 00 | 1140..... | 90 00 | 1185 | [illegible] | 1236..... | 3 50 |
| 1093..... | 3 50 | 1141..... | 1 50 | 1186 | 1 [illegible] | [illegible] | [illegible] |
| 1094..... | 2 50 | 1142..... | 15 00 | 1187 | [illegible] | 1238..... | 2 50 |
| 1095..... | 2 00 | 1143..... | 1 00 | 1188 | [illegible] | [illegible] | [illegible] |
| 1096..... | 3 50 | 1144..... | 90 00 | 1189 | 1 [illegible] | [illegible] | [illegible] |
| 1097..... | 6 50 | 1145..... | 11 00 | 1190 | 1 [illegible] | 1241 | 1 50 |
| 1098..... | 6 00 | 1146..... | 1 50 | 1191 | 3 [illegible] | [illegible] | [illegible] |
| 1099..... | 3 00 | 1147..... | 130 50 | 1192 | 4 [illegible] | 1243..... | 3 00 |
| 1100..... | 22 50 | 1148..... | 7 00 | 1193 | 2 [illegible] | 1244..... | 4 00 |
| 1101..... | 18 00 | 1149..... | 1 00 | 1197 | 2 [illegible] | [illegible] | [illegible] |
| 1102..... | 2 50 | 1150..... | 6 00 | 1198..... | 2 50 | 1246 | [illegible] |
| 1103..... | 50 00 | 1151..... | 1 50 | 1199 | 2 50 | 1247..... | 3 50 |
| 1104..... | 6 00 | 1152..... | 218 00 | 1200..... | 2 00 | 1248..... | 3 50 |
| 1105..... | 2 00 | 1153..... | 2 00 | 1201 | 2 50 | 1249 | [illegible] |
| 1106..... | 1 50 | 1154..... | 24 00 | 1202 | [illegible] | 1250 | [illegible] |
| 1107..... | 2 00 | 1155..... | 3 00 | 1203 | 4 00 | 1251 | [illegible] |
| 1108..... | 3 50 | 1156..... | 6 00 | 1204 | 7 00 | 1252 | [illegible] |
| 1109..... | 2 00 | 1157..... | 3 00 | 1205 | 1 00 | 1253..... | 2 50 |
| 1110..... | 4 00 | 1158..... | 40 00 | 1206..... | 1 25 | 1254 | [illegible] |
| 1111..... | 2 00 | 1159..... | 1 00 | 1207..... | 2 50 | 1255 | [illegible] |
| 1112..... | 2 50 | 1160..... | 1 00 | 1208..... | 2 50 | 1256 | [illegible] |
| 1113..... | 1 00 | 1161..... | 1 50 | 1209..... | 1 25 | 1257..... | 3 00 |
| 1114..... | 7 00 | 1162..... | 1 00 | 1210 | 1 25 | 1258..... | 1 50 |
| 1115..... | 3 00 | 1163..... | 1 00 | 1211 | 1 25 | 1259 | [illegible] |
| 1116..... | 2 00 | 1164..... | 2 00 | 1212..... | 1 25 | 1260..... | 1 50 |
| 1117..... | 1 00 | 1165..... | 1 00 | 1213..... | 1 25 | 1261 | [illegible] |
| 1118..... | 4 00 | 1166..... | 1 00 | 1214..... | 1 25 | 1262 | [illegible] |
| 1119..... | 7 00 | 1167..... | 20 00 | 1215..... | 1 25 | 1263 | [illegible] |
| 1120..... | 6 00 | 1168..... | 6 00 | 1216..... | 1 25 | 1264 | [illegible] |
| 1121..... | 2 00 | 1169..... | 50 | 1217..... | 1 25 | 1265 | [illegible] |
| 1122..... | 24 00 | 1170..... | 2 00 | 1218..... | 1 25 | 1266 | [illegible] |
| 1123..... | 3 00 | 1171..... | 7 00 | 1219..... | 1 25 | 1267 | [illegible] |
| 1124..... | 1 00 | 1172..... | 1 00 | 1220..... | 2 00 | 1268 | [illegible] |
| 1125..... | 85 00 | 1173..... | 1 00 | 1221 | 2 00 | 1269 | [illegible] |
| 1126..... | 6 00 | 1174..... | 50 | 1222..... | 5 00 | 1270 | [illegible] |
| 1127..... | 2 50 | 1175..... | 1 50 | 1223 | 11 00 | 1271 | [illegible] |
| 1128..... | 60 00 | 1176..... | 1 00 | 1224 | 2 00 | 1272 | [illegible] |
| 1129..... | 20 00 | 1177..... | 15 00 | 1225 | 3 00 | 1273 | [illegible] |
| 1130..... | 17 00 | 1178..... | 1 00 | 1226..... | 3 00 | 1274 | [illegible] |
| 1131..... | 2 00 | 1179..... | 3 00 | 1227..... | 5 50 | 1275..... | 1 50 |
| 1132..... | 2 00 | 1180..... | 1 00 | 1228 | [illegible] | 1276 | [illegible] |
| 1133..... | 5 00 | 1181..... | 1 00 | 1229 | [illegible] | [illegible] | [illegible] |

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 1278 | $2 00 | 1324 | $2 00 | 1373 | $1 00 | 1421* | $2 50 |
| 1279 | 2 00 | 1325 | 1 50 | 1374 | 3 00 | 1422 | 12 00 |
| 1280 | 4 50 | 1326 | 3 00 | 1375 | 3 00 | 1423 | 50 |
| 1281 | 4 00 | 1327 | 3 50 | 1376 | 2 50 | 1424 | 50 |
| 1282 | 1 00 | 1328 | 1 00 | 1377 | 3 50 | 1425 | 2 00 |
| 1283 | 1 00 | 1329 | 4 00 | 1378 | 2 00 | 1426 | 410 00 |
| 1284 | 6 00 | 1330 | 12 00 | 1379 | 4 50 | 1427 | 200 00 |
| 1285 | 2 50 | 1331 | 1 00 | 1380 | 11 00 | 1428 | 54 00 |
| 1286 | 5 50 | 1332 | 4 00 | 1381 | 11 00 | 1429 | 4 50 |
| 1287 | 112 00 | 1333 | 2 50 | 1382 | 1 00 | 1430 | 1 00 |
| 1288 | 8 00 | 1334 | 2 00 | 1383 | 6 00 | 1431 | 1 00 |
| 1289 | 3 00 | 1335 | 3 00 | 1384 | 27 20 | 1432 | 2 00 |
| 1290 | 2 00 | 1336 | 50 | 1386 | 1,800 00 | 1433 | 1 00 |
| 1291 | 2 50 | 1337 | 11 00 | 1387 | 25 00 | 1434 | 2 00 |
| 1292 | 13 00 | 1338 | 36 00 | 1388 | 24 50 | 1435 | 1 00 |
| 1293 | 2 00 | 1339 | 1 50 | 1389 | 82 00 | 1436 | 3 00 |
| 1294 | 1 50 | 1340 | 6 00 | 1390 | 44 00 | 1437 | 2 00 |
| 1295 | 2 00 | 1341 | 4 50 | 1391 | 5 00 | 1438 | 2 00 |
| 1296 | 2 00 | 1341* | 2 50 | 1392 | 17 50 | 1439 | 2 00 |
| 1297 | 50 | 1342 | 2 00 | 1393 | 2 00 | 1440 | 2 00 |
| 1298 | 2 00 | 1343 | 1 00 | 1394 | 2 00 | 1441 | 10 00 |
| 1299 | 1 50 | 1344 | 11 00 | 1395 | 3 00 | 1442 | 4 00 |
| 1300 | 2 00 | 1345 | 18 00 | 1396 | 1 50 | 1443 | 6 00 |
| 1301 | 2 50 | 1346 | 50 | 1397 | 1 50 | 1444 | 5 00 |
| 1302 | 1 00 | 1347 | 40 00 | 1398 | 12 00 | 1445 | 12 00 |
| 1303 | 1 50 | 1348 | 4 00 | 1399 | 1 50 | 1446 | 8 00 |
| 1304 | 31 00 | 1349 | 80 00 | 1400 | 4 00 | 1447 | 21 00 |
| 1305 | 2 00 | 1350 | 11 00 | 1401 | 4 00 | 1448 | 16 50 |
| 1306 | 72 00 | 1351 | 1 00 | 1402 | 4 00 | 1449 | 3 50 |
| 1307 | 1 00 | 1352 | 2 00 | 1403 | 4 00 | 1450 | 4 50 |
| 1307* | 1 00 | 1353 | 4 00 | 1404 | 4 00 | 1451 | 600 00 |
| 1308 | 8 00 | 1354 | 50 | 1405 | 50 | 1452 | 3 00 |
| 1309 | 3 00 | 1355 | 1 00 | 1406 | 1 50 | 1453 | 52 00 |
| 1310 | 1 50 | 1357 | 1,050 00 | 1407 | 2 00 | 1454 | 15 00 |
| 1311 | 2 00 | 1358 | 150 00 | 1408 | 2 00 | 1455 | 1 00 |
| 1312 | 1 00 | 1359 | 1,020 00 | 1409 | 50 | 1456 | 12 00 |
| 1313 | 4 00 | 1360 | 50 00 | 1410 | 1 50 | 1457 | 16 00 |
| 1314 | 1 50 | 1361 | 48 00 | 1411 | 50 | 1458 | 2 50 |
| 1315 | 1 00 | 1363 | 2 00 | 1412 | 1 00 | 1459 | 3 00 |
| 1316 | 1 50 | 1364 | 2 00 | 1413 | 11 00 | 1460 | 2 50 |
| 1317 | 2 50 | 1365 | 3 00 | 1414 | 2 00 | 1461 | 3 50 |
| 1318 | 360 00 | 1366 | 1 50 | 1415 | 5 00 | 1462 | 2 50 |
| 1319 | 10 00 | 1367 | 1 00 | 1416 | 50 | 1463 | 3 50 |
| 1320 | 57 00 | 1368 | 1 00 | 1417 | 2 00 | 1464 | 21 00 |
| 1321 | 1 00 | 1369 | 2 00 | 1418 | 132 00 | 1465 | 6 00 |
| 1321* | 1 00 | 1370 | 1 00 | 1419 | 2 00 | 1466 | 12 00 |
| 1322 | 3 50 | 1371 | 3 50 | 1420 | 3 00 | 1467 | 2 00 |
| 1323 | 3 00 | 1372 | 1 00 | 1421 | 1 00 | 1468 | 8 00 |

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 1469..... | $1 [illegible] | 1518..... | $1 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1470..... | 1 [illegible] | [illegible] | [illegible] | 1566. | [illegible] | [illegible] | [illegible] |
| 1471..... | 1 [illegible] | 1520..... | 3 00 | 1567 | [illegible] | 1616. | [illegible] |
| 1472..... | 2 [illegible] | 1521..... | 2 50 | [illegible] | 2 00 | [illegible] | [illegible] |
| 1473..... | [illegible] | [illegible] | [illegible] | 1570 | [illegible] | [illegible] | [illegible] |
| 1474..... | 7 [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1475..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1476..... | 1 50 | [illegible] | [illegible] | 1573.. | [illegible] | [illegible] | [illegible] |
| 1477..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1479..... | 28 [illegible] | [illegible] | [illegible] | 1575..... | 175 50 | [illegible] | [illegible] |
| 1480..... | 34 [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | 6 00 |
| 1481..... | 4 [illegible] | 1525..... | 2 50 | 1577..... | 3 50 | [illegible] | 1 50 |
| 1482..... | 5 00 | 1526..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1483..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | 1627. | 3 00 |
| 1484..... | 2 [illegible] | 1531..... | [illegible] | 1580.. | [illegible] | [illegible] | [illegible] |
| 1485..... | [illegible] | 1532..... | [illegible] | [illegible] | 3 50 | 1629. | 52 50 |
| 1486..... | [illegible] | 1533..... | 5 00 | 1582... | 9 00 | 1630. | [illegible] |
| 1487..... | 1 50 | 1534..... | 30 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1488..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | 1632. | [illegible] |
| 1489..... | 2 [illegible] | [illegible] | [illegible] | 1585... | 3 50 | 1633. | [illegible] |
| 1490..... | 2 [illegible] | 1537..... | 6 00 | 1586... | [illegible] | 1634 | [illegible] |
| 1491..... | [illegible] | [illegible] | [illegible] | 1587..... | [illegible] | [illegible] | [illegible] |
| 1492..... | 1 [illegible] | 1539..... | 5 00 | 1588... | [illegible] | 1636. | [illegible] |
| 1493..... | 1 50 | [illegible] | [illegible] | 1589... | [illegible] | [illegible] | [illegible] |
| 1494..... | 6 50 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1495..... | 32 [illegible] | 1542..... | 124 00 | 1591... | [illegible] | 1639. | [illegible] |
| 1496..... | 1 00 | [illegible] | [illegible] | 1592... | [illegible] | 1640. | [illegible] |
| 1497..... | 2 [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1498..... | 1 [illegible] | 1545..... | 6 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1499..... | 1 50 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1500..... | 5 00 | 1547..... | 5 00 | 1596... | [illegible] | [illegible] | 2 00 |
| 1501..... | 1 [illegible] | [illegible] | [illegible] | 1597... | [illegible] | 1645. | 6 00 |
| 1502..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | 6 50 |
| 1503..... | 9 [illegible] | [illegible] | [illegible] | 1599... | [illegible] | 1647. | [illegible] |
| 1504..... | 2 00 | 1551..... | 1 50 | 1600... | [illegible] | [illegible] | [illegible] |
| 1505..... | 1 [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1506..... | 18 [illegible] | 1553..... | 2 50 | [illegible] | [illegible] | 1650 | [illegible] |
| 1507..... | 18 00 | [illegible] | [illegible] | 1603. | 3 50 | [illegible] | [illegible] |
| [illegible] | [illegible] | 1555..... | 1 50 | 1604. | [illegible] | 1652. | [illegible] |
| 1509..... | 2 [illegible] | [illegible] | [illegible] | 1605 | [illegible] | [illegible] | [illegible] |
| 1510..... | 42 [illegible] | 1557..... | 12 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1511..... | [illegible] | [illegible] | [illegible] | 1607 | [illegible] | [illegible] | [illegible] |
| 1512..... | 7 [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1513..... | 46 00 | [illegible] | [illegible] | 1609. | [illegible] | [illegible] | [illegible] |
| 1514..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1515..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1516..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 1517..... | 3 00 | [illegible] | [illegible] | [illegible] | [illegible] | 1661 | [illegible] |

| Lot. | Price. |
|---|---|
| 1662 | $10 00 |
| 1663 | 14 00 |
| 1664 | 4 00 |
| 1665 | 2 00 |
| 1666 | 7 00 |
| 1667 | 5 00 |
| 1668 | 3 50 |
| 1669 | 3 00 |
| 1670 | 2 50 |
| 1671 | 1 50 |
| 1672 | 20 00 |
| 1673 | 9 00 |
| 1674 | 9 50 |
| 1675 | 12 00 |
| 1676 | 5 50 |
| 1677 | 13 50 |
| 1678 | 37 00 |
| 1679 | 95 00 |
| 1680 | 3 00 |
| 1681 | 6 00 |
| 1682 | 2 50 |
| 1683 | 3 00 |
| 1684 | 12 00 |
| 1685 | 10 00 |
| 1686 | 7 00 |
| 1687 | 7 00 |
| 1688 | 4 00 |
| 1689 | 19 00 |
| 1690 | 3 00 |
| 1691 | 1 50 |
| 1692 | 5 00 |
| 1693 | 28 00 |
| 1694 | 3 00 |
| 1695 | 4 00 |
| 1696 | 1 00 |
| 1697 | 1 00 |
| 1698 | 3 00 |
| 1699 | 3 00 |
| 1700 | 126 00 |
| 1701 | 32 50 |
| 1702 | 15 00 |
| 1703 | 11 00 |
| 1704 | 2 50 |
| 1705 | 3 00 |
| 1706 | 7 00 |
| 1707 | 3 00 |
| 1708 | 3 50 |
| 1709 | 3 50 |

| Lot. | Price. |
|---|---|
| 1709* | $9 00 |
| 1710 | 1 00 |
| 1710* | 50 |
| 1711 | 1 50 |
| 1711* | 2 00 |
| 1712 | 5 00 |
| 1713 | 2 50 |
| 1714 | 8 00 |
| 1715 | 1 00 |
| 1716 | 1 00 |
| 1717 | 42 00 |
| 1718 | 50 |
| 1719 | 4 00 |
| 1720 | 2 00 |
| 1721 | 1 00 |
| 1722 | 40 00 |
| 1723 | 105 00 |
| 1723* | 27 00 |
| 1724 | 20 00 |
| 1725 | 1 50 |
| 1726 | 1 50 |
| 1727 | 2 50 |
| 1728 | 3 00 |
| 1729 | 3 50 |
| 1730 | 10 00 |
| 1731 | 6 00 |
| 1732 | 5 00 |
| 1733 | 10 00 |
| 1734 | 92 00 |
| 1735 | 5 00 |
| 1736 | 7 00 |
| 1737 | 1 00 |
| 1738 | 1 50 |
| 1739 | 1 00 |
| 1740 | 1 50 |
| 1741 | 60 00 |
| 1742 | 4 50 |
| 1743 | 6,125 00 |
| 1744 | 25 00 |
| 1745 | 1 50 |
| 1746 | 5 00 |
| 1747 | 4 50 |
| 1748 | 2 00 |
| 1749 | 30 00 |
| 1750 | 13 50 |
| 1751 | 5 00 |
| 1752 | 84 00 |
| 1753 | 10 00 |

| Lot. | Price. |
|---|---|
| 1754 | $2 00 |
| 1755 | 1 50 |
| 1756 | 50 00 |
| 1757 | 6 00 |
| 1758 | 70 00 |
| 1759 | 28 00 |
| 1760 | 7 50 |
| 1761 | 20 00 |
| 1762 | 2 50 |
| 1763 | 2 50 |
| 1764 | 1 50 |
| 1765 | 2 50 |
| 1766 | 5 50 |
| 1767 | 12 50 |
| 1768 | 2 50 |
| 1769 | 32 00 |
| 1770 | 2 50 |
| 1771 | 19 00 |
| 1772 | 2 00 |
| 1773 | 10 00 |
| 1774 | 3 50 |
| 1775 | 3 50 |
| 1776 | 4 50 |
| 1777 | 1 50 |
| 1778 | 10 50 |
| 1779 | 11 00 |
| 1780 | 1 00 |
| 1781 | 50 |
| 1782 | 1 00 |
| 1783 | 4 00 |
| 1784 | 114 00 |
| 1785 | 14 00 |
| 1786 | 100 00 |
| 1787 | 23 00 |
| 1788 | 2 00 |
| 1789 | 4 00 |
| 1790 | 4 50 |
| 1791 | 1 50 |
| 1792 | 30 00 |
| 1793 | 19 00 |
| 1794 | 38 00 |
| 1796 | 8 00 |
| 1797 | 3 50 |
| 1798 | 3 00 |
| 1799 | 2 00 |
| 1800 | 3 00 |
| 1801 | 1 50 |
| 1802 | 13 00 |

| Lot. | Price. |
|---|---|
| 1803 | $4 50 |
| 1804 | 3 00 |
| 1805 | 5 00 |
| 1806 | 1 00 |
| 1807 | 1 00 |
| 1808 | 1 50 |
| 1809 | 2 50 |
| 1810 | 28 00 |
| 1811 | 3 00 |
| 1812 | 4 50 |
| 1813 | 1 00 |
| 1814 | 4 00 |
| 1815 | 3 00 |
| 1816 | 1 50 |
| 1817 | 16 00 |
| 1818 | 17 00 |
| 1819 | 84 00 |
| 1820 | 2 50 |
| 1821 | 2 00 |
| 1822 | 2 00 |
| 1823 | 2 00 |
| 1824 | 1 00 |
| 1825 | 715 00 |
| 1826 | 2,250 00 |
| 1827 | 26 00 |
| 1828 | 3 00 |
| 1829 | 25 00 |
| 1829* | 1,562 50 |
| 1830 | 1 50 |
| 1831 | 9 00 |
| 1832 | 1 50 |
| 1833 | 1 50 |
| 1834 | 42 00 |
| 1835 | 13 00 |
| 1836 | 25 00 |
| 1837 | 5 25 |
| 1838 | 1 00 |
| 1839 | 11 00 |
| 1840 | 4 50 |
| 1841 | 600 00 |
| 1842 | 165 00 |
| 1843 | 3 50 |
| 1844 | 7 50 |
| 1845 | 4 00 |
| 1846 | 6 00 |
| 1847 | 11 00 |
| 1848 | 2 50 |
| 1849 | 1 50 |

## Prices Realized at the Sale

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 1850 | $5 00 | 1897 | $1 00 | 0044 | 8 00 | 0991 | 5 00 |
| 1851 | 5 00 | 1898 | 24 00 | 0045 | 1 00 | 1002 | 2 50 |
| 1852 | 5 00 | 1899 | 14 00 | 0046 | 1 00 | 1003 | 4 00 |
| 1853 | 2 00 | 1900 | 50 | 1947 | 2 50 | 1004 | 2 00 |
| 1854 | 2 00 | 1901 | 50 | 1948 | 5 00 | 1005 | 1 50 |
| 1855 | 14 00 | 1902 | 50 | 1949 | 11 00 | 1006 | 3 50 |
| 1856 | 1,680 00 | 1903 | 1 00 | 1950 | 2 00 | 1007 | 1 00 |
| 1857 | 10 00 | 1904 | 1 50 | 1951 | 3 00 | 1008 | 1 50 |
| 1857* | 125 00 | 1905 | 2 00 | 1952 | 2 00 | 1009 | 1 50 |
| 1858 | 2 50 | 1906 | 4 00 | 1953 | 15 00 | 2001 | 4 00 |
| 1859 | 2 50 | 1907 | 100 00 | 1954 | 55 00 | 2002 | 3 00 |
| 1860 | 1 50 | 1908 | 10 00 | 1955 | 90 00 | 2003 | 3 00 |
| 1861 | 13 00 | 1909 | 4 00 | 1956 | 31 00 | 2004 | 4 00 |
| 1862 | 24 00 | 1910 | 3 00 | 1957 | 2,220 00 | 2005 | 4 00 |
| 1863 | 1 00 | 1911 | 3 50 | 1958 | 24 00 | 2006 | 3 50 |
| 1864 | 225 00 | 1912 | 2 50 | 1959 | 2 50 | 2007 | 4 00 |
| 1865 | 5 00 | 1913 | 7 50 | 1960 | 21 00 | 2008 | 4 00 |
| 1866 | 1 00 | 1914 | 3 00 | 1961 | 180 00 | 2009 | 4 00 |
| 1867 | 450 00 | 1915 | 40 00 | 1962 | 22 00 | 2009 | 2 50 |
| 1868 | 150 00 | 1916 | 4 00 | 1963 | 30 00 | 2010 | 2 50 |
| 1869 | 100 00 | 1917 | 18 00 | 1964 | 62 50 | 2011 | 8 50 |
| 1870 | 55 00 | 1918 | 3 50 | 1965 | 12 00 | 2012 | 5 00 |
| 1871 | 1 00 | 1919 | 5 50 | 1966 | 1 50 | 2013 | 3 50 |
| 1872 | 1 50 | 1920 | 3 50 | 1967 | 3 50 | 2014 | 4 00 |
| 1873 | 2 50 | 1921 | 70 00 | 1968 | 3 00 | 2015 | 4 00 |
| 1874 | 7 00 | 1922 | 142 00 | 1969 | 3 50 | 2016 | 9 00 |
| 1875 | 3 00 | 1922* | 127 50 | 1970 | 7 00 | 2017 | 4 00 |
| 1876 | 6 00 | 1923 | 2 00 | 1971 | 10 00 | 2018 | 4 00 |
| 1877 | 1 50 | 1924 | 105 00 | 1972 | 5 00 | 2019 | 3 50 |
| 1878 | 3 00 | 1925 | 6 00 | 1973 | 40 00 | 2020 | 3 50 |
| 1879 | 1 50 | 1926 | 38 50 | 1974 | 5 00 | 2021 | 4 00 |
| 1880 | 1,440 00 | 1927 | 4 00 | 1975 | 1 50 | 2022 | 2 00 |
| 1881 | 2 50 | 1928 | 4 00 | 1976 | 10 00 | 2023 | 3 00 |
| 1882 | 2 00 | 1929 | 2 50 | 1976* | 23 00 | 2024 | 2 50 |
| 1883 | 1 50 | 1930 | 3 00 | 1977 | 7 00 | 2025 | 2 00 |
| 1884 | 10 50 | 1931 | 5 50 | 1978 | 1 00 | 2026 | 3 50 |
| 1885 | 12 00 | 1932 | 1 50 | 1979 | 3 50 | 2027 | 1 00 |
| 1886 | 5 50 | 1933 | 3 00 | 1980 | 4 00 | 2028 | 4 00 |
| 1887 | 5 00 | 1934 | 4 00 | 1981 | 3 50 | 2029 | 3 00 |
| 1888 | 4 00 | 1935 | 4 00 | 1982 | 3 00 | 2030 | 3 50 |
| 1889 | 1 50 | 1936 | 8 00 | 1983 | 6 50 | 2031 | 4 50 |
| 1890 | 1 50 | 1937 | 2 50 | 1984 | 120 00 | 2032 | 2 50 |
| 1891 | 2 00 | 1938 | 4 00 | 1985 | 2 00 | 2033 | 3 00 |
| 1892 | 1 50 | 1939 | 2 00 | 1986 | 4 50 | 2034 | 3 00 |
| 1893 | 1 00 | 1940 | 2 00 | 1987 | 50 | 2035 | 4 00 |
| 1894 | 35 00 | 1941 | 1 00 | 1988 | 1 00 | 2036 | 6 00 |
| 1895 | 1 00 | 1942 | 6 00 | 1989 | 3 50 | 2037 | 3 50 |
| 1896 | 3 00 | 1943 | 7 50 | 1990 | 11 00 | | |

| Lot. | Price. |
|---|---|
| [illegible] | $1 00 |
| 2040 | 2 00 |
| 2041 | 1,200 00 |
| 2042 | 2 50 |
| [illegible] | 2 50 |
| 2044 | 1 00 |
| [illegible] | 2 50 |
| [illegible] | 2 50 |
| 2047 | 2 50 |
| [illegible] | 2 50 |
| 2049 | 15 00 |
| [illegible] | 1 50 |
| [illegible] | 3 00 |
| 2052 | 4 00 |
| [illegible] | 2 50 |
| [illegible] | 1 00 |
| [illegible] | 1 50 |
| [illegible] | 0 50 |
| [illegible] | 10 00 |
| 2058 | 16 00 |
| [illegible] | 3 50 |
| [illegible] | 0 50 |
| [illegible] | 21 00 |
| [illegible] | 3 50 |
| [illegible] | 6 00 |
| [illegible] | 2 50 |
| [illegible] | 1 00 |
| [illegible] | 2 50 |
| [illegible] | 5 00 |
| [illegible] | 2 00 |
| [illegible] | 9 00 |
| [illegible] | 1 00 |
| [illegible] | 1 00 |
| [illegible] | 4 00 |
| [illegible] | 1 50 |
| [illegible] | 2 00 |
| [illegible] | 9 00 |
| [illegible] | 2 00 |
| [illegible] | 6 00 |
| [illegible] | 3 00 |
| [illegible] | 5 50 |
| [illegible] | 3 00 |
| [illegible] | 120 00 |
| [illegible] | 1 50 |
| 2084* | 72 00 |
| [illegible] | 10 00 |

| Lot. | Price. |
|---|---|
| [illegible] | $21 00 |
| 2087 | 12 00 |
| [illegible] | 30 00 |
| [illegible] | 16 00 |
| [illegible] | 6 00 |
| [illegible] | 5 00 |
| [illegible] | 3 00 |
| [illegible] | 37 50 |
| 2094 | 7 00 |
| [illegible] | 12 00 |
| 2096 | 7 00 |
| [illegible] | 10 00 |
| [illegible] | 10 00 |
| 2099 | 6 00 |
| [illegible] | 10 00 |
| [illegible] | 9 00 |
| [illegible] | 6 00 |
| [illegible] | 6 00 |
| [illegible] | 15 00 |
| [illegible] | 6 00 |
| [illegible] | 16 00 |
| [illegible] | 14 00 |
| [illegible] | 7 00 |
| [illegible] | 15 00 |
| [illegible] | 6 00 |
| [illegible] | 18 00 |
| [illegible] | 18 00 |
| [illegible] | 6 00 |
| [illegible] | 15 00 |
| [illegible] | 3 50 |
| [illegible] | 10 00 |
| [illegible] | 3 00 |
| [illegible] | 4 00 |
| [illegible] | 1 00 |
| [illegible] | 2 50 |
| [illegible] | 26 00 |
| [illegible] | 12 00 |
| [illegible] | 1 00 |
| [illegible] | 3 50 |
| [illegible] | 10 00 |
| [illegible] | 64 00 |
| [illegible] | 2 00 |
| [illegible] | 2 00 |
| [illegible] | 25 00 |
| [illegible] | 15 00 |
| 2132 | 8 00 |
| [illegible] | 132 00 |

| Lot. | Price. |
|---|---|
| [illegible] | 88 00 |
| [illegible] | 10 00 |
| [illegible] | 3 50 |
| [illegible] | 1 00 |
| [illegible] | 40 00 |
| [illegible] | 52 00 |
| [illegible] | 54 00 |
| [illegible] | 6 00 |
| 2143 | 5 00 |
| [illegible] | 15 00 |
| 2145 | 6 00 |
| [illegible] | 5 00 |
| [illegible] | 5 00 |
| 2148 | 629 00 |
| [illegible] | 6 00 |
| [illegible] | 14 75 |
| [illegible] | 4 00 |
| [illegible] | 2 00 |
| [illegible] | 2 50 |
| [illegible] | 4 00 |
| [illegible] | 6 00 |
| [illegible] | 6 00 |
| [illegible] | 6 00 |
| [illegible] | 6 00 |
| [illegible] | 6 00 |
| [illegible] | 6 00 |
| [illegible] | 3 50 |
| [illegible] | 2 50 |
| [illegible] | 3 50 |
| [illegible] | 2 00 |
| [illegible] | 2 00 |
| [illegible] | 2 50 |
| [illegible] | 10 00 |
| [illegible] | 5 00 |
| [illegible] | 6 00 |
| [illegible] | 2 50 |
| [illegible] | 2 50 |
| [illegible] | 15 00 |
| [illegible] | 2 00 |
| [illegible] | 2 50 |
| [illegible] | 2 50 |
| 2181 | 2 50 |
| [illegible] | 2 50 |

| Lot. | Price. |
|---|---|
| [illegible] | $5 00 |
| [illegible] | 2 50 |
| [illegible] | 2 50 |
| [illegible] | 2 50 |
| [illegible] | 5 50 |
| [illegible] | 9 00 |
| [illegible] | 3 50 |
| [illegible] | 1 00 |
| [illegible] | 6 00 |
| [illegible] | 3 50 |
| [illegible] | 4 50 |
| [illegible] | 6 00 |
| [illegible] | 3 00 |
| [illegible] | 1 00 |
| [illegible] | 1 50 |
| [illegible] | 50 |
| [illegible] | 50 |
| [illegible] | 40 00 |
| [illegible] | 33 00 |
| [illegible] | 6 00 |
| [illegible] | 50 |
| [illegible] | 6 00 |
| [illegible] | 4 50 |
| [illegible] | 1 50 |
| [illegible] | 15 00 |
| [illegible] | 1 00 |
| [illegible] | 13 00 |
| [illegible] | 1 00 |
| [illegible] | 3 50 |
| [illegible] | 13 00 |
| [illegible] | 2 50 |
| [illegible] | 12 00 |
| [illegible] | 4 00 |
| [illegible] | 1 00 |
| [illegible] | 32 00 |
| [illegible] | 1 00 |
| [illegible] | 25 00 |
| [illegible] | 42 00 |
| [illegible] | 1 00 |
| [illegible] | 4 00 |
| [illegible] | 4 50 |
| [illegible] | 7 00 |
| [illegible] | 1 00 |
| [illegible] | 12 00 |
| [illegible] | 1 50 |
| [illegible] | 1 50 |
| 2229 | 1 00 |
| [illegible] | 2 00 |

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 2231 | $1 50 | 2279 | $5 00 | [illegible] | [illegible] | [illegible] | $2 50 |
| 2232 | 42 00 | 2280 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2233 | 2 00 | 2281 | 2 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2234 | 1 00 | 2283 | 1 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2235 | 2 50 | 2284 | 1 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2236 | 3 00 | 2285 | 3 50 | [illegible] | [illegible] | [illegible] | 4 50 |
| 2237 | 3 50 | 2286 | 10 00 | 2335 | 4 50 | [illegible] | 52 50 |
| 2238 | 380 00 | 2287 | 7 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2239 | 7 00 | 2288 | 6 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2240 | 3 00 | 2289 | 60 00 | 2338 | 6 00 | [illegible] | 5 00 |
| 2241 | 3 50 | 2290 | 2 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2242 | 3 00 | 2291 | 3 50 | [illegible] | [illegible] | [illegible] | 52 50 |
| 2243 | 5 00 | 2292 | 480 00 | 2340 | 2 00 | [illegible] | [illegible] |
| 2244 | 8 50 | 2293 | 8 00 | [illegible] | [illegible] | [illegible] | 10 00 |
| 2245 | 200 00 | 2294 | 8 00 | 2342 | [illegible] | [illegible] | [illegible] |
| 2246 | 1 50 | 2295 | 4 00 | 2343 | 30 00 | [illegible] | 4 00 |
| 2247 | 9 00 | 2296 | 1 50 | 2344 | [illegible] | [illegible] | [illegible] |
| 2248 | 1 50 | 2297 | 10 00 | 5345 | 400 00 | [illegible] | [illegible] |
| 2249 | 2 00 | 2298 | 2 00 | [illegible] | [illegible] | 2394 | [illegible] |
| 2250 | 3 50 | 2299 | 2 00 | 2347 | 47 50 | 2395 | [illegible] |
| 2251 | 80 00 | 2300 | [illegible] | [illegible] | [illegible] | 2396 | [illegible] |
| 2252 | 2 00 | 2302 | 50 00 | 2349 | 6 00 | [illegible] | [illegible] |
| 2253 | 2 50 | 2303 | 3 00 | 2350 | 5 00 | [illegible] | [illegible] |
| 2254 | 25 00 | 2304 | [illegible] | 2351 | [illegible] | 2399 | [illegible] |
| 2255 | 3 50 | 2305 | [illegible] | 2352 | 1 50 | [illegible] | 6 00 |
| 2256 | 1 00 | 2306 | 30 00 | 2353 | 11 00 | [illegible] | [illegible] |
| 2257 | 13 00 | 2307 | 5 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2258 | 1 50 | 2308 | 550 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2259 | 4 00 | 2309 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2260 | 7 00 | 2310 | [illegible] | 2357 | [illegible] | [illegible] | [illegible] |
| 2261 | 4 50 | 2311 | 2 50 | 2358 | 20 00 | [illegible] | [illegible] |
| 2262 | 3 50 | 2312 | 1 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2263 | 2 50 | 2313 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2264 | 13 00 | 2314 | [illegible] | 2361 | 30 25 | [illegible] | [illegible] |
| 2265 | 70 50 | 2315 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2266 | 25 00 | 2316 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2267 | 4 00 | 2317 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2268 | 50 | 2318 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2269 | 3 00 | 2319 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2270 | 1 50 | 2320 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2271 | 62 50 | 2321 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2272 | 1 00 | 2322 | [illegible] | [illegible] | [illegible] | [illegible] | 2 50 |
| 2273 | 22 50 | 2323 | [illegible] | 2370 | 77 50 | [illegible] | [illegible] |
| 2274 | 10 00 | 2324 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2275 | 3 50 | 2325 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2276 | 1 00 | 2326 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2277 | 1 50 | 2327 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2278 | 2 50 | 2328 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |

| Lot. | Price. |
|---|---|
| 2423 | $3 50 |
| 2424 | 2 00 |
| 2425 | 2 50 |
| 2426 | 15 00 |
| 2427 | 4 50 |
| 2428 | 10 00 |
| 2429 | 3 50 |
| 2430 | 13 00 |
| 2431 | 4 50 |
| 2432 | 50 |
| 2433 | 2 50 |
| 2434 | 5 00 |
| 2435 | 4 50 |
| 2436 | 8 00 |
| 2437 | 32 00 |
| 2438 | 10 50 |
| 2439 | 3 00 |
| 2440 | 5 50 |
| 2441 | 7 00 |
| 2442 | 2 00 |
| 2443 | 1 00 |
| 2444 | 4 00 |
| 2445 | 175 00 |
| 2446 | 36 00 |
| 2447 | 1 50 |
| 2448 | 1,100 00 |
| 2449 | 58 00 |
| 2450 | 2 50 |
| 2451 | 3 50 |
| 2452 | 13 50 |
| 2453 | 4 00 |
| 2454 | 1 50 |
| 2455 | 10 00 |
| 2456 | 48 00 |
| 2456* | 12 00 |
| 2457 | 2,460 00 |
| 2458 | 3 00 |
| 2459 | 2 50 |
| 2460 | 330 00 |
| 2461 | 13 00 |
| 2462 | 1 00 |
| 2463 | 3 00 |
| 2464 | 1 50 |
| 2465 | 3 50 |
| 2466 | 1 50 |
| 2467 | 1 00 |
| 2468 | 2 00 |
| 2469 | 20 00 |
| 2470 | 84 00 |
| 2471 | 4 00 |
| 2472 | 24 00 |
| 2473 | 6 50 |
| 2474 | 1 00 |
| 2475 | 1 00 |
| 2476 | 2 50 |
| 2477 | 7 00 |
| 2478 | 6 00 |
| 2479 | 15 00 |
| 2480 | 1 50 |
| 2481 | 12 50 |
| 2482 | 2 50 |
| 2483 | 5 00 |
| 2484 | 3 00 |
| 2485 | 5 00 |
| 2486 | 3 00 |
| 2487 | 2 50 |
| 2488 | 6 00 |
| 2489 | 50 |
| 2490 | 3 00 |
| 2491 | 1 00 |
| 2492 | 1 00 |
| 2493 | 1 00 |
| 2494 | 1 00 |
| 2495 | 50 |
| 2496 | 3 50 |
| 2497 | 1 00 |
| 2498 | 2 00 |
| 2499 | 17 00 |
| 2500 | 5 50 |
| 2501 | 1 00 |
| 2502 | 1 50 |
| 2503 | 16 00 |
| 2504 | 12 00 |
| 2505 | 7 00 |
| 2506 | 4 50 |
| 2507 | 1 00 |
| 2508 | 3 00 |
| 2510 | 2 50 |
| 2511 | 11 00 |
| 2512 | 4 00 |
| 2513 | 5 50 |
| 2514 | 4 00 |
| 2515 | 7 50 |
| 2516 | 4 00 |
| 2517 | 8 00 |
| 2518 | 5 00 |
| 2519 | 83 50 |
| 2520 | 7 50 |
| 2521 | 7 50 |
| 2522 | 6 50 |
| 2523 | 3 50 |
| 2524 | 2 00 |
| 2525 | 2 50 |
| 2526 | 5 00 |
| 2527 | 12 00 |
| 2528 | 1 50 |
| 2529 | 2 00 |
| 2530 | 4 50 |
| 2531 | 3 50 |
| 2532 | 5 50 |
| 2533 | 9 00 |
| 2534 | 22 00 |
| 2535 | 3 50 |
| 2536 | 4 00 |
| 2537 | 1 00 |
| 2538 | 4 50 |
| 2540 | 87 50 |
| 2541 | 1 00 |
| 2542 | 2 00 |
| 2543 | 1 00 |
| 2544 | 8 50 |
| 2545 | 13 00 |
| 2546 | 1 00 |
| 2547 | 2 50 |
| 2548 | 4 00 |
| 2549 | 6 50 |
| 2550 | 4 00 |
| 2551 | 1 00 |
| 2552 | 2 00 |
| 2553 | 3 00 |
| 2554 | 2 50 |
| 2555 | 3 00 |
| 2556 | 3 00 |
| 2557 | 2 50 |
| 2558 | 3 00 |
| 2559 | 1 00 |
| 2560 | 50 |
| 2561 | 4 50 |
| 2562 | 4 00 |
| 2563 | 4 00 |
| 2564 | 4 00 |
| 2565 | 11 00 |
| 2566 | 1 00 |
| 2567 | 1 00 |
| 2568 | $1 00 |
| 2569 | 6 00 |
| 2570 | 11 00 |
| 2571 | 1 00 |
| 2572 | 2 00 |
| 2573 | 2 50 |
| 2574 | 1 00 |
| 2574* | 13 50 |
| 2575 | 3 00 |
| 2576 | 50 |
| 2577 | 2 50 |
| 2578 | 4 00 |
| 2579 | 6 50 |
| 2580 | 3 00 |
| 2581 | 2 50 |
| 2582 | 2 50 |
| 2583 | 6 00 |
| 2584 | 1 00 |
| 2585 | 5 00 |
| 2586 | 7 00 |
| 2587 | 5 00 |
| 2588 | 50 |
| 2589 | 1 00 |
| 2590 | 4 00 |
| 2591 | 2 00 |
| 2592 | 1 50 |
| 2593 | 1 00 |
| 2594 | 1 50 |
| 2595 | 2 50 |
| 2596 | 1 00 |
| 2597 | 80 00 |
| 2598 | 9 00 |
| 2599 | 3 00 |
| 2600 | 50 |
| 2601 | 50 |
| 2602 | 50 |
| 2603 | 1 00 |
| 2604 | 20 00 |
| 2605 | 16 00 |
| 2606 | 9 00 |
| 2607 | 12 00 |
| 2608 | 6 00 |
| 2609 | 58 00 |
| 2610 | 5 00 |
| 2611 | 4 50 |
| 2612 | 15 00 |
| 2613 | 2 50 |
| 2614 | 50 |

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 2615..... | $2 00 | 2663..... | $2 50 | [illegible] | [illegible] | [illegible] | $2 00 |
| 2616..... | 60 00 | 2664..... | 17 [illegible] | [illegible] | [illegible] | [illegible] | 2 00 |
| 2617..... | 3 00 | 2665..... | 7 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2618..... | 2 50 | 2666..... | 4 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2619..... | 8 00 | 2667..... | 1 50 | 2715..... | 11 00 | 2703..... | [illegible] |
| 2620..... | 50 | 2668..... | 25 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2621..... | 2 50 | 2669..... | [illegible] | [illegible] | [illegible] | [illegible] | 1 50 |
| 2622..... | 90 00 | 2670..... | 3 00 | [illegible] | [illegible] | [illegible] | 70 00 |
| 2623..... | 2 00 | 2671..... | 30 00 | 2719..... | 2 00 | [illegible] | [illegible] |
| 2624..... | 4 00 | 2672..... | 2 50 | 2720..... | 153 00 | [illegible] | 82 50 |
| 2625..... | 2 50 | 2673..... | 4 50 | [illegible] | [illegible] | 2769..... | [illegible] |
| 2626..... | 1 00 | 2674..... | 2 00 | [illegible] | [illegible] | 2770..... | [illegible] |
| 2627..... | 40 00 | 2675..... | 2 00 | 2723..... | 11 00 | [illegible] | [illegible] |
| 2628..... | 1 00 | 2676..... | 6 00 | 2724..... | 34 00 | [illegible] | [illegible] |
| 2629..... | 2 00 | 2677..... | [illegible] | 2725..... | 3 00 | [illegible] | [illegible] |
| 2630..... | 50 | 2678..... | 2 00 | 2726..... | 24 00 | [illegible] | [illegible] |
| 2631..... | 3 50 | 2679..... | 75 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2632..... | 28 00 | 2680..... | 2 50 | 2728..... | 15 00 | [illegible] | [illegible] |
| 2633..... | 3 00 | 2681..... | 2 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2634..... | 1 00 | 2682..... | 50 | 2730..... | 2 00 | [illegible] | [illegible] |
| 2635..... | 50 | 2683..... | 1 00 | [illegible] | [illegible] | [illegible] | 2 50 |
| 2636..... | 3 00 | 2684..... | [illegible] | 2732..... | 1 00 | [illegible] | [illegible] |
| 2637..... | 5 00 | 2685..... | 8 00 | [illegible] | [illegible] | [illegible] | 3 00 |
| 2638..... | 8 00 | 2686..... | 1 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2639..... | 3 50 | 2687..... | 2 00 | [illegible] | [illegible] | 2783..... | 1 50 |
| 2640..... | 1 00 | 2688..... | 16 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2641..... | 4 50 | 2689..... | 10 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2642..... | 50 | 2690..... | 6 00 | [illegible] | [illegible] | 2786..... | 1 00 |
| 2643..... | 1 00 | 2691..... | 3 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2644..... | 1 00 | 2692..... | 40 00 | 2740..... | 11 00 | [illegible] | [illegible] |
| 2645..... | 26 00 | 2693..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2646..... | 2 50 | 2694..... | 10 00 | 2742..... | 7 00 | [illegible] | 2 00 |
| 2647..... | 8 00 | 2695..... | 2 00 | 2743..... | 96 00 | 2791..... | [illegible] |
| 2648..... | 1 00 | 2696..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2649..... | 2 50 | 2697..... | 1 [illegible] | 2745..... | 2 00 | [illegible] | [illegible] |
| 2650..... | 31 00 | 2698..... | [illegible] | 2746..... | 25 00 | [illegible] | [illegible] |
| 2651..... | 525 00 | 2699..... | 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2652..... | 420 00 | 2700..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2653..... | 6 00 | 2701..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2654..... | 1 00 | 2702..... | 2 00 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2655..... | 310 00 | 2703..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2656..... | 1 50 | 2704..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2657..... | 348 00 | 2705..... | 1 50 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2658..... | 210 00 | 2706..... | [illegible] | [illegible] | [illegible] | 2802..... | [illegible] |
| 2659..... | 1 00 | 2707..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2660..... | 4 50 | 2708..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2661..... | 4 00 | 2709..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 2662..... | 2 00 | 2710..... | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |

| Lot. | Price. |
|---|---|
| 2807 | $20 00 |
| 2808 | 50 |
| 2809 | 2 50 |
| 2810 | 1 00 |
| 2811 | 5 00 |
| 2812 | 30 00 |
| 2813 | 4 50 |
| 2814 | 7 00 |
| 2815 | 1 00 |
| 2816 | 3 00 |
| 2817 | 2 50 |
| 2818 | 2 00 |
| 2819 | 3 50 |
| 2820 | 1 50 |
| 2821 | 16 00 |
| 2822 | 20 00 |
| 2823 | 2 00 |
| 2824 | 1 00 |
| 2825 | 2 50 |
| 2826 | 50 |
| 2827 | 20 00 |
| 2828 | 2 50 |
| 2829 | 2 50 |
| 2830 | 3 00 |
| 2831 | 4 00 |
| 2832 | 1 50 |
| 2833 | 50 |
| 2834 | 2 00 |
| 2835 | 1 50 |
| 2836 | 5 00 |
| 2837 | 2 00 |
| 2838 | 4 50 |
| 2839 | 2 00 |
| 2840 | 1 50 |
| 2841 | 1 00 |
| 2842 | 3 00 |
| 2843 | 3 50 |
| 2844 | 1 00 |
| 2845 | 50 |
| 2846 | 90 00 |
| 2847 | 21 00 |
| 2848 | 8 00 |
| 2849 | 2 50 |
| 2850 | 50 |
| 2851 | 1 00 |
| 2853 | 1 00 |
| 2854 | 4 00 |
| 2855 | 31 00 |
| 2856 | $10 00 |
| 2857 | 5 00 |
| 2858 | 1 50 |
| 2859 | 16 00 |
| 2860 | 10 00 |
| 2861 | 7 00 |
| 2862 | 3 00 |
| 2863 | 12 00 |
| 2864 | 16 00 |
| 2865 | 21 00 |
| 2866 | 20 00 |
| 2867 | 12 00 |
| 2868 | 15 00 |
| 2869 | 7 50 |
| 2870 | 15 50 |
| 2871 | 13 00 |
| 2872 | 11 00 |
| 2873 | 1 00 |
| 2874 | 7 00 |
| 2875 | 3 00 |
| 2876 | 1 00 |
| 2877 | 6 00 |
| 2878 | 4 50 |
| 2879 | 2 50 |
| 2880 | 36 00 |
| 2881 | 12 00 |
| 2882 | 50 |
| 2883 | 165 00 |
| 2884 | 23 00 |
| 2885 | 3 00 |
| 2886 | 21 00 |
| 2887 | 2 00 |
| 2888 | 7 00 |
| 2889 | 3 50 |
| 2890 | 2 50 |
| 2891 | 3 00 |
| 2892 | 7 00 |
| 2893 | 27 00 |
| 2894 | 11 00 |
| 2895 | 5 00 |
| 2896 | 5 00 |
| 2897 | 3 50 |
| 2898 | 2 00 |
| 2899 | 3 00 |
| 2900 | 112 00 |
| 2901 | 10 00 |
| 2902 | 18 00 |
| 2903 | 1 50 |
| 2904 | $3 00 |
| 2905 | 5 50 |
| 2906 | 5 00 |
| 2907 | 3 00 |
| 2908 | 5 00 |
| 2909 | 4,650 00 |
| 2910 | 2 50 |
| 2911 | 1 00 |
| 2912 | 4 50 |
| 2913 | 3 00 |
| 2914 | 3 50 |
| 2915 | 5 50 |
| 2916 | 1 50 |
| 2917 | 2 50 |
| 2918 | 50 |
| 2919 | 1 00 |
| 2920 | 6 00 |
| 2921 | 6 50 |
| 2922 | 2 00 |
| 2923 | 8 50 |
| 2924 | 2 50 |
| 2925 | 1 00 |
| 2926 | 9 00 |
| 2927 | 1 00 |
| 2928 | 2 00 |
| 2929 | 1 50 |
| 2930 | 5 00 |
| 2931 | 1 50 |
| 2932 | 1 50 |
| 2933 | 2 00 |
| 2934 | 2 00 |
| 2935 | 2 00 |
| 2936 | 3 50 |
| 2937 | 4 00 |
| 2938 | 2 00 |
| 2939 | 1,443 00 |
| 2940 | 760 00 |
| 2941 | 42 00 |
| 2942 | 48 00 |
| 2943 | 13 00 |
| 2943* | 6 50 |
| 2944 | 6 00 |
| 2945 | 6 00 |
| 2946 | 2 50 |
| 2946a | 2 50 |
| 2946b | 2 00 |
| 2946c | 20 00 |
| 2946d | 3 50 |
| 2946e | $2 50 |
| 2946g | 30 00 |
| 2946h | 16 00 |
| 2946i | 7 50 |
| 2946j | 7 50 |
| 2946k | 6 00 |
| 2946l | 2 00 |
| 2946m | 2 50 |
| 2947 | 6 00 |
| 2948 | 5 00 |
| 2949 | 2 50 |
| 2950 | 2 00 |
| 2951 | 2 00 |
| 2952 | 5 50 |
| 2953 | 1 50 |
| 2954 | 1 00 |
| 2955 | 2 00 |
| 2956 | 703 00 |
| 2957 | 102 00 |
| 2958 | 150 00 |
| 2959 | 12 00 |
| 2960 | 30 00 |
| 2961 | 12 00 |
| 2962 | 50 |
| 2963 | 3 00 |
| 2964 | 135 00 |
| 2965 | 105 00 |
| 2966 | 100 00 |
| 2967 | 90 00 |
| 2968 | 165 00 |
| 2969 | 130 00 |
| 2970 | 95 00 |
| 2971 | 200 00 |
| 2972 | 50 |
| 2973 | 46 00 |
| 2974 | 1 00 |
| 2975 | 1 00 |
| 2976 | 50 |
| 2977 | 1 00 |
| 2978 | 55 00 |
| 2979 | 4 00 |
| 2980 | 17 00 |
| 2981 | 3 50 |
| 2982 | 2 00 |
| 2983 | 2 00 |
| 2984 | 70 00 |
| 2985 | 2 00 |
| 2986 | 6 50 |

| Lot | Price | Lot | Price |
|---|---|---|---|
| 2987 | 85 00 | 3035 | 80 00 |
| 2988 | 650 00 | 3036 | 100 00 |
| 2989 | 80 00 | 3037 | 150 00 |
| 2990 | 1,400 00 | 3038 | 95 00 |
| 2991 | 400 00 | 3039 | 7 00 |
| 2992 | 205 00 | 3040 | 1 00 |
| 2993 | 15 00 | 3041 | 2 00 |
| 2994 | 11 00 | 3042 | 22 00 |
| 2995 | 120 00 | 3043 | 1 50 |
| 2996 | 551 00 | 3044 | 2 00 |
| 2997 | 15 00 | 3045 | 2 50 |
| 2998 | 22 00 | 3046 | 60 00 |
| 2999 | 34 00 | 3046a | 185 00 |
| 3000 | 250 00 | 3046b | 410 00 |
| 3001 | 6 00 | 3046c | 50 00 |
| 3002 | 12 00 | 3046d | 30 00 |
| 3003 | 1 00 | 3047 | 1 00 |
| 3004 | 64 50 | 3048 | 2 50 |
| 3005 | 31 50 | 3049 | 35 00 |
| 3006 | 55 50 | 3050 | 11 00 |
| 3007 | 500 00 | 3051 | 2 50 |
| 3008 | 15 00 | 3052 | 1 00 |
| 3009 | 13 50 | 3053 | 6 50 |
| 3010 | 30 00 | 3054 | 2 00 |
| 3011 | 10 00 | 3055 | 1 00 |
| 3012 | 5 00 | 3056 | 1 00 |
| 3013 | 1 00 | 3057 | 1,500 00 |
| 3014 | 1 00 | 3058 | 175 00 |
| 3015 | 4 00 | 3059 | 2 00 |
| 3016 | 4 00 | 3060 | 80 00 |
| 3017 | 3 50 | 3061 | 200 00 |
| 3018 | 150 00 | 3062 | 3 00 |
| 3019 | 5 00 | 3063 | 1,025 00 |
| 3020 | 2 00 | 3064 | 5 00 |
| 3021 | 82 50 | 3065 | 7 00 |
| 3022 | 76 00 | 3066 | 2 00 |
| 3023 | 2 00 | 3067 | 1 00 |
| 3024 | 72 50 | 3068 | 9 00 |
| 3025 | 14 00 | 3069 | 3 00 |
| 3026 | 2 00 | 3070 | 7 00 |
| 3027 | 42 00 | 3071 | 8 00 |
| 3028 | 200 00 | 3072 | 1 00 |
| 3029 | 130 00 | 3073 | 2 00 |
| 3030 | 17 00 | 3074 | 6 00 |
| 3031 | 18 00 | 3075 | 1 00 |
| 3032 | 55 00 | 3076 | 2 00 |
| 3033 | 1 50 | 3077 | 1 00 |
| 3034 | 5 00 | 3078 | 1 |

| Lot. | Price. |
|---|---|
| 3176 | 81 00 |
| 3177 | 2 50 |
| 3178 | 1 00 |
| 3179 | 1 50 |
| 3180 | 46 00 |
| 3181 | 1 00 |
| 3182 | 2 00 |
| 3183 | 34 00 |
| 3184 | 30 00 |
| 3185 | 6 00 |
| 3186 | 1 00 |
| 3187 | 13 50 |
| 3188 | 2 00 |
| 3189 | 50 |
| 3190 | 2 00 |
| 3191 | 5 00 |
| 3192 | 10 00 |
| 3193 | 14 00 |
| 3194 | 12 00 |
| 3195 | 5 00 |
| 3196 | 28 00 |
| 3197 | 50 00 |
| 3198 | 1 00 |
| 3199 | 12 00 |
| 3199* | 117 00 |
| 3200 | 1 50 |
| 3201 | 72 50 |
| 3202 | 2 00 |
| 3203 | 1 00 |
| 3204 | 4 00 |
| 3205 | 9 00 |
| 3206 | 7 50 |
| 3207 | 4 00 |
| 3208 | 2 00 |
| 3209 | 2 00 |
| 3210 | 6 00 |
| 3211 | 2 00 |
| 3212 | 1 00 |
| 3213 | 3 00 |
| 3214 | 16 50 |
| 3215 | 1 00 |
| 3216 | 4 50 |
| 3217 | 2 50 |
| 3218 | 76 00 |
| 3219 | 1 50 |
| 3220 | 1 50 |
| 3221 | 3 00 |
| 3222 | 3 00 |

| Lot. | Price. |
|---|---|
| 3223 | 81 00 |
| 3224 | 30 00 |
| 3225 | 23 00 |
| 3226 | 7 00 |
| 3228 | 1 00 |
| 3229 | 8 50 |
| 3230 | 2 50 |
| 3231 | 2 00 |
| 3232 | 50 |
| 3233 | 162 00 |
| 3234 | 1 00 |
| 3235 | 1 00 |
| 3236 | 3 00 |
| 3237 | 1 00 |
| 3238 | 5 50 |
| 3239 | 2 50 |
| 3240 | 1 00 |
| 3241 | 1 00 |
| 3242 | 2 00 |
| 3243 | 11 00 |
| 3244 | 5 25 |
| 3245 | 2 50 |
| 3246 | 13 50 |
| 3247 | 32 00 |
| 3248 | 12 00 |
| 3249 | 40 00 |
| 3250 | 21 00 |
| 3251 | 2 50 |
| 3252 | 3 00 |
| 3253 | 13 00 |
| 3254 | 8 00 |
| 3255 | 6 00 |
| 3256 | 5 00 |
| 3257 | 3 50 |
| 3258 | 5 00 |
| 3259 | 2 50 |
| 3260 | 3 00 |
| 3261 | 3 00 |
| 3262 | 2 50 |
| 3263 | 1 00 |
| 3264 | 1 00 |
| 3265 | 3 00 |
| 3266 | 2 50 |
| 3267 | 2 00 |
| 3268 | 2 00 |
| 3269 | 4 50 |
| 3270 | 95 00 |
| 3271 | 5 00 |

| Lot. | Price. |
|---|---|
| 3272 | 882 50 |
| 3273 | 1 00 |
| 3274 | 2 50 |
| 3275 | 1 00 |
| 3276 | 1 00 |
| 3277 | 11 00 |
| 3278 | 2 50 |
| 3279 | 3 00 |
| 3280 | 2 00 |
| 3281 | 3 00 |
| 3282 | 110 50 |
| 3283 | 13 00 |
| 3284 | 530 00 |
| 3285 | 115 00 |
| 3286 | 850 00 |
| 3287 | 420 00 |
| 3288 | 30 00 |
| 3289 | 8 00 |
| 3290 | 20 00 |
| 3291 | 26 00 |
| 3292 | 16 00 |
| 3293 | 52 50 |
| 3294 | 80 00 |
| 3295 | 42 50 |
| 3296 | 55 00 |
| 3297 | 30 00 |
| 3298 | 8 00 |
| 3299 | 6 00 |
| 3300 | 3 00 |
| 3301 | 32 50 |
| 3302 | 8 00 |
| 3303 | 4 00 |
| 3304 | 6 50 |
| 3305 | 26 00 |
| 3306 | 175 00 |
| 3307 | 32 00 |
| 3308 | 13 50 |
| 3309 | 10 00 |
| 3310 | 6 00 |
| 3311 | 26 00 |
| 3312 | 100 00 |
| 3313 | 6 00 |
| 3314 | 26 00 |
| 3315 | 60 00 |
| 3316 | 3 00 |
| 3317 | 2 50 |
| 3318 | 15 00 |
| 3319 | 24 00 |

| Lot. | Price. |
|---|---|
| 3320 | 8215 00 |
| 3321 | 7 00 |
| 3322 | 9 00 |
| 3323 | 2 50 |
| 3324 | 42 00 |
| 3325 | 45 00 |
| 3326 | 5 00 |
| 3327 | 5 00 |
| 3328 | 35 00 |
| 3329 | 48 00 |
| 3330 | 2 00 |
| 3331 | 4 00 |
| 3332 | 2 50 |
| 3333 | 2 00 |
| 3334 | 2 00 |
| 3335 | 2 00 |
| 3336 | 2 00 |
| 3337 | 2 50 |
| 3338 | 3 00 |
| 3339 | 15 00 |
| 3340 | 11 00 |
| 3341 | 40 00 |
| 3342 | 12 00 |
| 3343 | 17 00 |
| 3344 | 21 00 |
| 3345 | 8 00 |
| 3346 | 2 00 |
| 3347 | 3 00 |
| 3348 | 2 00 |
| 3349 | 10 00 |
| 3350 | 6 00 |
| 3351 | 34 00 |
| 3352 | 45 00 |
| 3353 | 21 00 |
| 3354 | 42 00 |
| 3355 | 4 00 |
| 3356 | 2 00 |
| 3357 | 3 50 |
| 3358 | 25 00 |
| 3359 | 4 00 |
| 3360 | 16 00 |
| 3361 | 30 00 |
| 3362 | 130 00 |
| 3363 | 15 00 |
| 3364 | 27 50 |
| 3365 | 8 00 |
| 3366 | 5 00 |
| 3367 | 55 00 |

## Prices Realized at the Sale

| Lot. | Price. |
|---|---|
| 3368 | $1 00 |
| 3369 | 11 00 |
| 3370 | 6 50 |
| 3371 | 6 00 |
| 3372 | 6 00 |
| 3373 | 2 00 |
| 3374 | 165 00 |
| 3375 | 2 00 |
| 3376 | 2 00 |
| 3377 | 16 00 |
| 3378 | 2 00 |
| 3379 | 2 00 |
| 3380 | 2 00 |
| 3381 | 2 00 |
| 3382 | 2 00 |
| 3383 | 2 00 |
| 3384 | 7 00 |
| 3385 | 2 00 |
| 3386 | 1 00 |
| 3387 | 2 50 |
| 3388 | 7 00 |
| 3389 | 1 00 |
| 3390 | 3 50 |
| 3391 | 2 50 |
| 3392 | 2 50 |
| 3393 | 3 50 |
| 3394 | 2 00 |
| 3395 | 2 00 |
| 3396 | 22 50 |
| 3397 | 2 50 |
| 3398 | 2 00 |
| 3399 | 122 00 |
| 3400 | 105 00 |
| 3401 | 2,525 00 |
| 3402 | 307 50 |
| 3403 | 16,200 00 |
| 3403* | 3 00 |
| 3404 | 1 50 |
| 3405 | 21 00 |
| 3406 | 6 00 |
| 3407 | 1 00 |
| 3408 | 25 00 |
| 3409 | 3 00 |
| 3410 | 2 00 |
| 3411 | 2 00 |
| 3412 | 2 00 |
| 3413 | 2 00 |
| 3414 | 3 50 |
| 3415 | $4 00 |
| 3416 | 1 00 |
| 3417 | 5 00 |
| 3418 | 5 00 |
| 3419 | 3 00 |
| 3420 | 70 00 |
| 3421 | 20 00 |
| 3422 | 2 00 |
| 3423 | 3 00 |
| 3424 | 5 50 |
| 3425 | 2 00 |
| 3426 | 6 00 |
| 3427 | 11 00 |
| 3428 | 6 00 |
| 3429 | 5 00 |
| 3430 | 2 50 |
| 3431 | 10 00 |
| 3432 | 5 00 |
| 3433 | 10 50 |
| 3434 | 2 00 |
| 3435 | 2 00 |
| 3436 | 3 00 |
| 3437 | 2 00 |
| 3438 | 3 00 |
| 3439 | 2 00 |
| 3440 | 1 00 |
| 3442 | 5 50 |
| 3443 | 1 00 |
| 3444 | 1 00 |
| 3445 | 2 50 |
| 3446 | 1 50 |
| 3447 | 7 50 |
| 3449 | 1 00 |
| 3450 | 1 00 |
| 3451 | 80 |
| 3452 | 1 00 |
| 3453 | 4 00 |
| 3454 | 13 50 |
| 3455 | 2 00 |
| 3456 | 1 00 |
| 3457 | 3 50 |
| 3458 | 1 00 |
| 3459 | 44 00 |
| 3460 | 4 50 |
| 3461 | 1 00 |
| 3462 | 2 00 |
| 3463 | 3 00 |
| 3464 | 2 00 |
| 3465 | $4 00 |
| 3466 | 3 00 |
| 3467 | 2 00 |
| 3468 | 2 00 |
| 3469 | 2 00 |
| 3470 | 2 00 |
| 3471 | 4 50 |
| 3472 | 1 00 |
| 3473 | 25 00 |
| 3474 | 2 50 |
| 3475 | 5 00 |
| 3476 | 20 00 |
| 3477 | 3 50 |
| 3478 | 1 00 |
| 3479 | 2 00 |
| 3480 | 1 00 |
| 3481 | 2 00 |
| 3482 | 3 00 |
| 3483 | 7 00 |
| 3484 | 1 00 |
| 3485 | 2 00 |
| 3486 | 24 00 |
| 3487 | 1 00 |
| 3488 | 1 00 |
| 3489 | 90 |
| 3490 | 2 00 |
| 3491 | 2 00 |
| 3492 | 1 00 |
| 3493 | 1 00 |
| 3494 | 40 00 |
| 3495 | 36 00 |
| 3496 | 8 00 |
| 3497 | 2 00 |
| 3498 | 1 00 |
| 3499 | 1 00 |
| 3500 | 8 00 |
| 3501 | 1 00 |
| 3502 | 1 00 |
| 3503 | 4 50 |
| 3504 | 2 50 |
| 3505 | 6 00 |
| 3506 | 7 50 |
| 3507 | 10 00 |
| 3508 | 7 50 |
| 3509 | 1 00 |
| 3510 | 1 00 |
| 3511 | 1 00 |
| 3512 | 1 00 |
| 3513 | 1 00 |
| 3514 | 1 00 |
| 3515 | 1 00 |
| 3516 | 1 00 |
| 3517 | 1 00 |
| 3518 | 1 00 |
| 3519 | 1 00 |
| 3520 | 50 |
| 3521 | 1 00 |
| 3522 | 1 00 |
| 3523 | 1 00 |
| 3524 | 1 00 |
| 3525 | 1 00 |
| 3526 | 1 00 |
| 3527 | 1 00 |
| 3528 | 1 00 |
| 3529 | 1 00 |
| 3530 | 1 00 |
| 3531 | 1 00 |
| 3532 | 1 00 |
| 3533 | 55 00 |
| 3534 | 1 00 |
| 3535 | 1 00 |
| 3536 | 1 00 |
| 3537 | 17 00 |
| 3538 | 1 00 |
| 3539 | 1 00 |
| 3540 | 1 00 |
| 3541 | 1 00 |
| 3542 | 1 00 |
| 3543 | 1 00 |
| 3544 | 1 00 |
| 3545 | 1 00 |
| 3546 | 1 50 |
| 3547 | 1 00 |
| 3548 | 1 00 |
| 3549 | 1 00 |
| 3550 | 1 00 |
| 3551 | 1 50 |
| 3552 | 1 00 |
| 3553 | 1 50 |
| 3554 | 1 00 |
| 3555 | 1 00 |
| 3556 | 1 00 |
| 3557 | 1 00 |
| 3558 | 1 00 |
| 3559 | 1 00 |
|

| Lot. | Price. | Lot. | Price. | Lot. | Price. | Lot. | Price. |
|---|---|---|---|---|---|---|---|
| 3562 | 81 00 | 3610 | 21 00 | 3659 | 850 00 | 3707 | 84 00 |
| 3563 | 3 00 | 3611 | 1 50 | 3660 | 4 50 | 3708 | 2 00 |
| 3564 | 12 00 | 3612 | 12 00 | 3661 | 3 00 | 3709 | 2 50 |
| 3565 | 280 00 | 3613 | 2 50 | 3662 | 2 00 | 3710 | 28 00 |
| 3566 | 200 00 | 3614 | 3 00 | 3663 | 5 00 | 3711 | 200 00 |
| 3567 | 60 00 | 3615 | 2 50 | 3664 | 2 00 | 3712 | 200 00 |
| 3568 | 1 00 | 3616 | 3 50 | 3665 | 3 00 | 3713 | 9 00 |
| 3569 | 1 00 | 3617 | 15 00 | 3666 | 17 00 | 3714 | 2 50 |
| 3570 | 4 50 | 3618 | 1 50 | 3667 | 1 00 | 3715 | 1 00 |
| 3571 | 5 00 | 3619 | 70 00 | 3668 | 1 50 | 3716 | 2 50 |
| 3572 | 90 00 | 3620 | 1 50 | 3669 | 9 00 | 3717 | 8 00 |
| 3573 | 25 00 | 3621 | 1 50 | 3670 | 1 50 | 3718 | 22 00 |
| 3574 | 3 00 | 3622 | 3 00 | 3671 | 4 50 | 3719 | 1 50 |
| 3575 | 40 00 | 3623 | 1 50 | 3672 | 3 50 | 3720 | 51 00 |
| 3576 | 25 00 | 3624 | 6 00 | 3673 | 2 00 | 3721 | 25 00 |
| 3577 | 2 00 | 3625 | 1 00 | 3674 | 1 50 | 3722 | 5 00 |
| 3578 | 2 00 | 3626 | 1 50 | 3675 | 2 50 | 3723 | 2 00 |
| 3579 | 1 50 | 3627 | 6 50 | 3676 | 1 00 | 3724 | 1 00 |
| 3580 | 1 50 | 3628 | 18 00 | 3677 | 2 50 | 3725 | 2 50 |
| 3581 | 16 00 | 3629 | 1 00 | 3678 | 3 00 | 3726 | 1 00 |
| 3582 | 1 00 | 3630 | 1 00 | 3679 | 1 50 | 3727 | 45 00 |
| 3583 | 2 00 | 3632 | 50 | 3680 | 12 00 | 3728 | 1 50 |
| 3584 | 3 50 | 3633 | 32 00 | 3681 | 2 00 | 3729 | 2 50 |
| 3585 | 2 50 | 3634 | 8 50 | 3682 | 3 00 | 3730 | 2 50 |
| 3586 | 24 00 | 3635 | 10 50 | 3683 | 5 00 | 3731 | 18 00 |
| 3587 | 2 00 | 3636 | 1 00 | 3684 | 32 00 | 3732 | 57 00 |
| 3588 | 22 00 | 3637 | 4 50 | 3685 | 28 00 | 3733 | 1 00 |
| 3589 | 20 00 | 3638 | 13 00 | 3686 | 47 50 | 3734 | 1 00 |
| 3590 | 95 00 | 3639 | 4 00 | 3687 | 11 00 | 3735 | 3 00 |
| 3591 | 1 00 | 3640 | 1 00 | 3688 | 3 50 | 3736 | 3 00 |
| 3592 | 1 00 | 3641 | 50 | 3689 | 2 00 | 3737 | 5 50 |
| 3593 | 11 00 | 3642 | 50 | 3690 | 3 50 | 3738 | 9 00 |
| 3594 | 9 00 | 3643 | 7 50 | 3691 | 2 00 | 3739 | 4 50 |
| 3595 | 5 50 | 3644 | 2 50 | 3692 | 3 50 | 3740 | 2 50 |
| 3596 | 13 50 | 3645 | 8 00 | 3693 | 3 00 | 3741 | 14 00 |
| 3597 | 11 00 | 3646 | 4 00 | 3694 | 5 00 | 3742 | 112 50 |
| 3598 | 3 50 | 3647 | 1 00 | 3695 | 6 00 | 3743 | 2 00 |
| 3599 | 2 00 | 3648 | 1 00 | 3696 | 3 00 | 3744 | 75 00 |
| 3600 | 81 00 | 3649 | 3 00 | 3697 | 2 50 | 3745 | 2 50 |
| 3601 | 3 00 | 3650 | 14 00 | 3698 | 2 50 | 3746 | 2 00 |
| 3602 | 7 50 | 3651 | 40 00 | 3699 | 25 00 | 3747 | 1 00 |
| 3603 | 1 50 | 3652 | 1 00 | 3700 | 4 50 | 3748 | 2 50 |
| 3604 | 4 50 | 3653 | 2 00 | 3701 | 3 00 | 3749 | 22 00 |
| 3605 | 2 00 | 3654 | 4 50 | 3702 | 2 50 | 3750 | 2 00 |
| 3606 | 3 50 | 3655 | 50 | 3703 | 4 00 | 3751 | 1 00 |
| 3607 | 4 00 | 3656 | 1 50 | 3704 | 1 50 | 3752 | 21 00 |
| 3608 | 2 50 | 3657 | 3 50 | 3705 | 2 00 | 3753 | 20 00 |
| 3609 | 1 00 | 3658 | 4 00 | 3706 | 1 00 | 3754 | 1 00 |

| Lot | Price | Lot | Price |
|---|---|---|---|
| 3755..... | $1 00 | 3778..... | $2 00 |
| 3756..... | 3 50 | 3794..... | 9 00 |
| 3757..... | 2 00 | 3795..... | 21 00 |
| 3758..... | 4 00 | 3796..... | 9 00 |
| 3759..... | 2 00 | 3797..... | 9 00 |
| 3760..... | 5 50 | 3798..... | 2 50 |
| 3761..... | 4 00 | 3799..... | 2 50 |
| 3762..... | 4 00 | 3770..... | 2 00 |

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